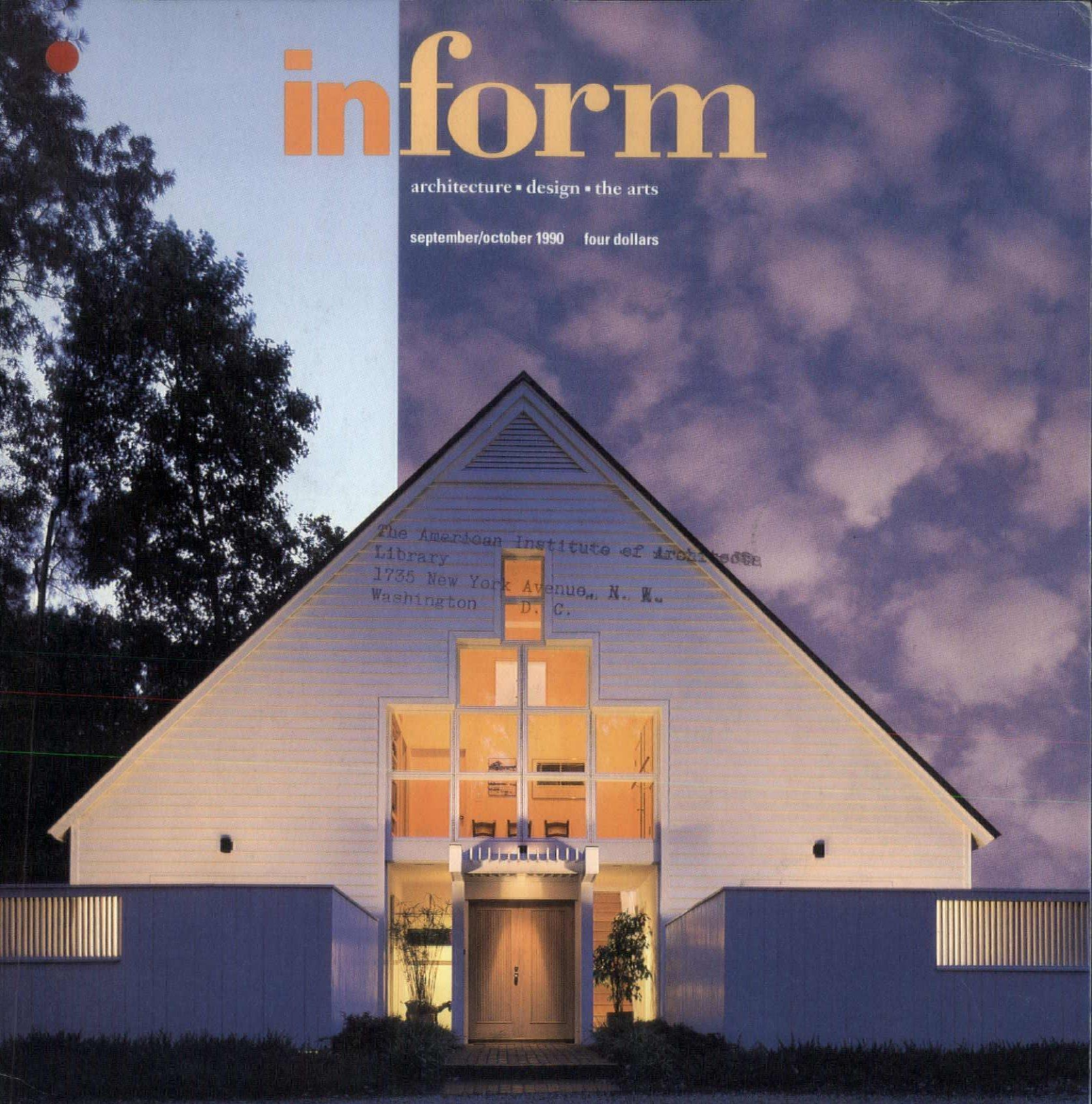
inform

architecture ▪ design ▪ the arts

september/october 1990 four dollars



The American Institute of Architects
Library
1735 New York Avenue, N. W.
Washington D. C.

12SC4
Kathleen Knepp
The American Institute of Archit
1735 New York Ave NW
Washington DC 20006

Custom Houses ▪ New School Design ▪ Making Sense of Tysons Corner ▪ A Visionary Couple: Sydney and Frances Lewis ▪ Building the Blue Ridge Parkway

INTRODUCING THE ARCHITECT SERIES FROM PELLA.

The Architect Series™ Window from Pella is like no window you've ever seen before.



So, if you haven't seen it, you're obviously at a great disadvantage. Nothing we can tell you or show you on a printed page can compare to examining and touching and feeling this product in person.



The Architectural Representative from your local Pella distributor is prepared to let you do just that . . . in the privacy of your own office, if you like. He'll not only show you the product, he'll introduce you to our new Designer Package software that lets you see, on the spot, how these new windows might fit into applications you currently have on the boards. This remarkable new program allows you to specify and price in a fraction of the time it took before.





We feel The Architect Series will not only change the way you design with windows, but the way you actually *think* about windows. So, with something as important as that in the offing, why waste time? Call your Pella distributor today.



Charlottesville	Richmond	Fredericksburg	Hampton	Virginia Beach	Richmond
978-4471	741-4556	786-9443	838-4692	499-7165	323-1353

© 1990 Rolscreen Company.

BUILT TO IMPOSSIBLY HIGH STANDARDS. OUR OWN.™

"We couldn't celebrate our birthday without celebrating Virginia architecture."



"As we celebrate our 70th anniversary, I am keenly aware of how the quality growth of Virginia architecture has contributed to the quality growth of David Allen Company.

Since 1920, David Allen Company's marble, tile, and terrazzo installations have enhanced many of Virginia's landmark buildings."

Robert Roberson
President

DAVID ALLEN COMPANY

SINCE 1920

Raleigh, NC
(919)821-7100

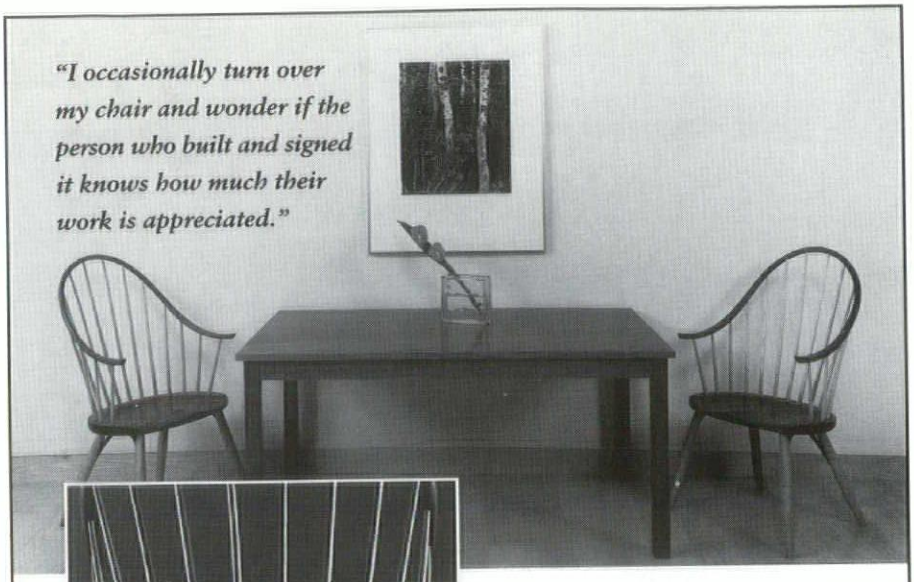
Washington, DC
(703)690-4422

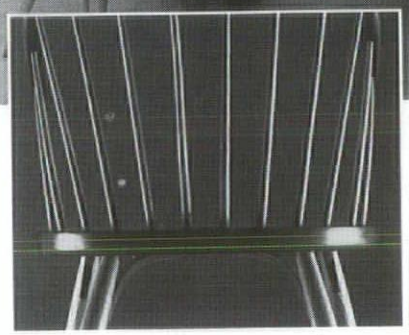
Orlando, FL
(407)420-1000

Ft. Lauderdale, FL
(305)485-6811

Virginia Beach, VA
(804)857-6800

"I occasionally turn over my chair and wonder if the person who built and signed it knows how much their work is appreciated."





Continuous Arm Chair. Appreciated by our customers for its aesthetics and comfort. Detail: White ash spindles lend flex and strength, complement the fine-grained cherry.

THOS. MOSER
CABINETMAKERS

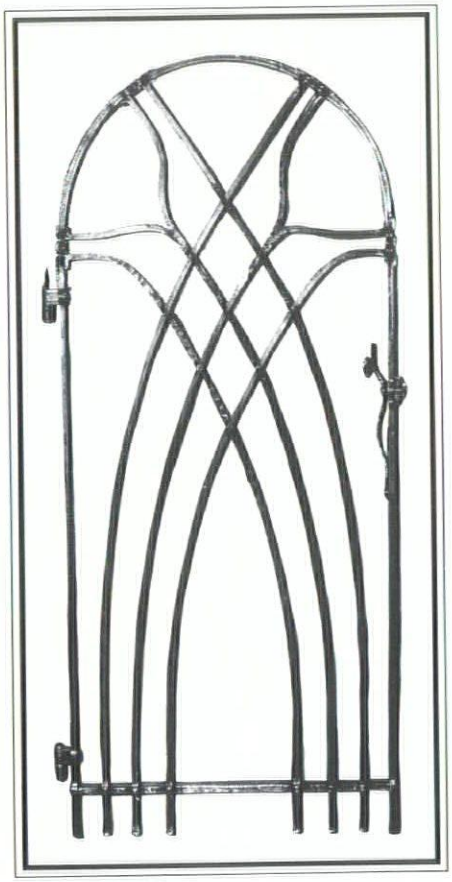
You're invited to visit our Showrooms

415 Cumberland Avenue,
Dept. IF1, Portland, ME 04101 (207) 774-3791

210 West Washington Square,
Dept. IF1, Philadelphia, PA 19106 (215) 922-6440

601 South Washington Street,
Dept. IF1, Alexandria, VA 22314 (703) 548-3447

Call or write for our 80-page, full-color Catalog, $9.



Metalsmiths

Architectural • Decorative • Sculptural

Forgings

Built for Private commission

Frederic A. Crist
463 Dinwiddie Street
Waynesboro, Virginia 22980

David W. Munn
(703) 942-8778

inform

Editor
Vernon Mays
Managing Editor
Phyllis M. Laslett
Advertising Sales
Catherine L. Danford
Randall Jones
Sales Assistant
Lisa Cochrone
Circulation
Mary Rider
Publisher
John W. Braymer

Graphic Design
Communication Design, Inc.

Editorial Advisory Board
Gary F. Arnold, AIA
Sanford Bond, AIA
Howard J. Collins, AIA
Eason Cross, Jr., FAIA
Milton C. Grantham
Robert M. Groth, AIA
William R. Karn, Jr., AIA
Bonnie K. McCormick
Donald L. Myers, AIA
Robert L. Paxton, AIA
Robert A. Steele, AIA
Robert W. Trower
Stephen C. Weisensale, AIA

Inform is published bimonthly by the Virginia Society of the American Institute of Architects.

Editorial offices and subscriptions:
The Barret House, 15 South Fifth Street, Richmond, Virginia 23219. Telephone: (804) 644-3041. Note to subscribers: When changing address, please send address label from recent issue and your new address. Subscription rate: $16 for one year, $4 for single copies. Application to mail at Second-Class postage rates is pending at Richmond, Virginia and additional mailing offices. Postmaster: Send address changes to **Inform**, The Barret House, 15 South Fifth Street, Richmond, Virginia 23219. Printing by St. Croix Press. Typesetting by Riddick Advertising Art.
Copyright 1990 by **Inform** (ISSN 1047-8353).

Inform encourages open discussion of architecture, design and the arts. Opinions expressed in the magazine are those of the author and not necessarily of the Virginia Society of the American Institute of Architects.



Before You Let An Investment Firm Go To Bat For You, Ask To See Their Batting Average.

You don't sign up an investment firm because you like the way their brokers dress. Or because your Uncle Pete's grandfather went to school with their founder.

There's only one sensible reason to choose a broker, and that's performance.

At Wheat, First Securities, we're proud of our performance. In fact, we're one of the few firms willing to show you a detailed record of how our stock recommendations have fared before you invest a single dollar with us.

So call or visit a Wheat office and ask to see our Monitored Portfolio and Analyst Action List of stock recommendations.*

You'll see for yourself what our batting average can mean to you.

Wheat
First Securities

Our Record Speaks For Itself.

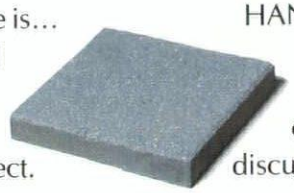
Offices in Accomac, Blacksburg, Bristol, Charlottesville, Danville, Franklin, Fredericksburg, Galax, Hampton, Harrisonburg, Kilmarnock, Leesburg, Lynchburg, Martinsville, Newport News, Norfolk, Petersburg, Richmond, Roanoke, Tysons Corner, Virginia Beach, Warrenton, Williamsburg, Winchester

*Member New York Stock Exchange and SIPC *Past performance doesn't guarantee future success.*



HANOVER®. . .Quality Concrete Pavers & Bricks

The bottom line is... not all pavers are created equal. Cement and stone is only the beginning. Pavers can and should become an integral part of your project.



HANOVER® is known for our ability and willingness to adapt to the requirements of your individual design. Our representatives will discuss your needs and explain your options.

HANOVER ARCHITECTURAL PRODUCTS, INC.

240 Bender Road, Hanover, PA 17331 (717) 637-0500 (outside PA) 1-800-426-4242

inform

September/October 1990
volume one number three

14 **Houses: Built to Suit**
It's remarkable how differently architects can interpret the idea of providing for a basic human need—shelter. But who wouldn't want to live in a house that conforms to his individual tastes and desires? Inform looks at four new residences that were built to suit their owners to a tee. *By Vernon Mays*

24 **Changes in the Old Schoolhouse**
New influences, from shifts in philosophy to more complex ways of building, have altered the basics of school design. Still, many architects have transcended these constraints to make the old schoolhouse work for education in the '90s. *By Sandra E. Wilson Parks*

30 **Can Tysons Corner Be Saved?**
Not so long ago, Tysons Corner was a sleepy crossroads—no more than a gas station surrounded by Fairfax County farmland. Now it's every urban planner's nightmare. Can it be turned around? *By Roger K. Lewis and Sunny Jung Scully*

■

7 **DateLines**
a calendar of events, lectures and exhibitions

●

8 **DesignLines**
new developments in design and the arts

◆

12 **Travel**
the making of the Blue Ridge Parkway

●

22 **Profile**
Sydney and Frances Lewis, modern-day Medicis

▼

36 **Books**
the legacy of Lewis Mumford



p. 22

On the cover: Gunn/McClure Residence.
Photo by Prakash Patel.

DOMINION PREMIER®



Free Interest/Checking. Free Checks.
Free Visa. And 8 Other Rewards.
Call Us For Details.

DOMINION BANK®

Member FDIC

D.C. Works
Architects from Washington, D.C., exhibit their most outstanding projects. Opens Oct. 5 at the National Building Museum, Washington. 202-272-2448

Romance of the Taj Mahal
Artifacts and paintings from the Taj—plus art that the building has inspired over 350 years. Through Nov. 25 at the Virginia Museum of Fine Arts, Richmond. 804-367-0844



Alabaster relief of Shah Jahan, c. 1630-40

Blue Ridge Parkway
This exhibit traces the accomplishments of America's most popular scenic byway. Begins Oct. 12 at the National Building Museum. 202-272-2448

Too Much to Do
Presentations by Margaret McCurry and Merrill Elam, a tour of Monument Avenue mansions, critiques of award-winning buildings and a panel discussion by three magazine art directors are among the programs to be held Oct. 18-20 in Richmond at Building Virginia 90, the annual trade show and convention for the design professional. 804-644-3041

DATELINES

Inspired Landscapes
Five designers and artists pinpoint their sources of inspiration for garden design and interdisciplinary collaborations in a five-part series, "Landscape Design," on Thursday evenings beginning Oct. 11. A Smithsonian Resident Associates Program, specific locations in Washington to be announced. 202-357-3030

Christening the Cathedral
Eighty-three years of construction on the Washington National Cathedral culminates with the laying of the last stone September 29 at noon. Consecration will be Sept. 30 at 11 a.m. 202-537-6200

Exploring Public Art
Former NEA staffer Richard Andrews, who was instrumental in developing Seattle's noted public art program, discusses public art Nov. 8 at the Virginia Museum of Fine Arts. 804-367-8148

Highlands Crafts Fair
The oldest crafts fair in the Southern Highlands draws more than 150 artisans from traditional to contemporary. At the Asheville (N.C.) Civic Center, Oct. 19-21. 704-298-7928

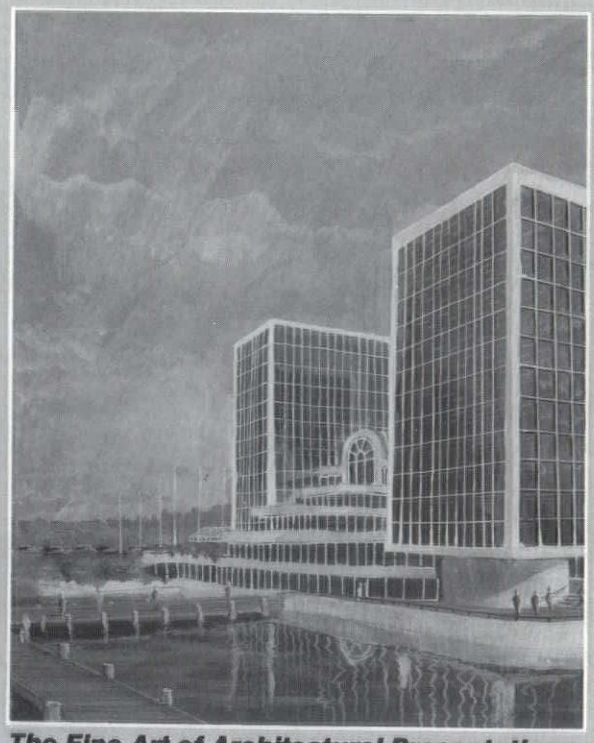
THE AREA'S LARGEST SELECTION OF WICKER, RATTAN & OUTDOOR FURNITURE AND ACCESSORIES

JoPa

JoPa Company

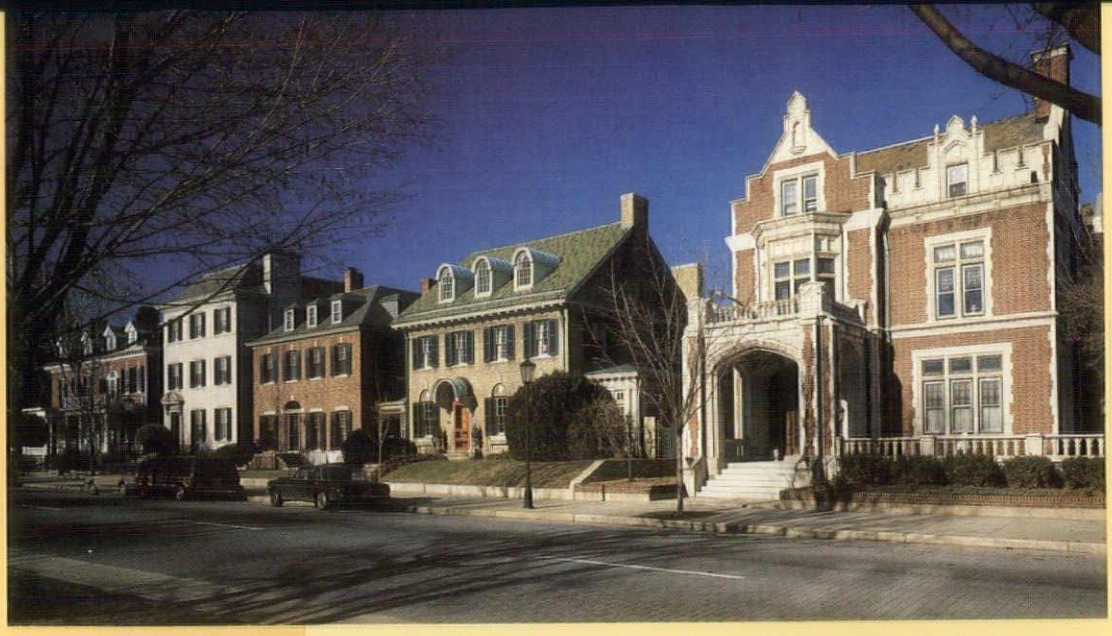
Casual Furniture
Designers and Builders of Custom Swimming Pools

8711 West Broad Street • Richmond • Tel: (804) 747-9700



The Fine Art of Architectural Presentations

R. J. Kirchman Associates ***(804) 823-2663***



Richard Cheek

The Architects of Monument Avenue

This year marks the 100th anniversary of the dedication of the Robert E. Lee Monument, the keystone of Richmond's most famous street, Monument Avenue. While the centennial celebration calls easy attention to the five major sculptures that embellish the avenue, the effectiveness of these monuments relies on the impressive setting created by some 200 houses and mansions that define the tree-lined boulevard. These dwellings can well claim to be the most impressive group of turn-of-the-century houses in the nation — the finest expression of residential styles which dominated American architecture for the past century.

In general, the architects of Monument Avenue took a bold and imaginative approach to classicism. They had nerve and guts. They manipulated and twisted architectural elements with a skill and knowledge often lacking in the faux stucco and styrofoam classicism of contemporary suburban Virginia. Still, one could say that many of the Monument Avenue houses suffer from a severe outbreak of architecture. They are eccentric, idiosyncratic and imaginative. And while the houses of renowned architects John Russell Pope and William Lawrence Bottomley have often stolen the spotlight, the work of home-grown architects is distinguished in its own right. Three of these men, Albert T. Huntt, Duncan Lee and D. Wiley Anderson, were able to create architecture in the early 1900s which counters the image of a conservative and backward-looking Southern architectural profession.

Albert Huntt's tombstone in Hollywood Cemetery proudly proclaims that he was the grandson of Richmond's first architect, Otis Manson. Manson's early 19th-century work was noted for bold neoclassical compositions, and Huntt showed a partiality to elaborate combinations of broken pediments, bay windows and multiple orders. His house at 2013 Monument is an elaborate fantasy on classical themes. Up the street at 2614 Monument, Huntt subdivided the façade into two bays and two floors, and placed a different architectural element in each quadrant. He was not limited by preconceived ideas of classical decorum. If he could wedge another element on a façade, he did.

Duncan Lee was interested in Southern architecture — not in Gone-With-the-Wind Revival, but in the architecture of southern California and Italy. His 1916 residence for Jaquelin Taylor is a restrained essay on the Italian Renaissance. This house at 2307 Monument suggests that Lee was aware of turn-of-the-century Midwestern modernism, as well as Italian classicism. Open planning and a concern for storage mark this house. Comfortable in all the popular residential styles, Lee produced several Colonial residences, as well as a convincing Cotswold cottage at 2605 Monument.

D. Wiley Anderson's promotional literature boasted that he was self-educated. What he lacked in formal training, he made up for in verve. Manipulations of scale were typical of his residential work. While the houses he designed were no larger than any on the street, the architectural elements which make them up are gigantic. Overscaled windows, massive dormers and monumental porches create the impression that the house might be crushed under the weight of its own architectural ornamentation. The residence at 2230 Monument illustrates the tendency well.

In retrospect, one of the most remarkable aspects of the works of these men, as well as the others who contributed to Monument Avenue, is that they were able to express their own architectural preferences without disrupting the character of the street. The impression is one of basic unity, not of a battle between egotistical architects trying to display their wares. This sense of harmony and respect is rare in today's residential developments, and is perhaps why Monument Avenue deserves to be taken more seriously as a work of architecture and urbanism.

Robert P. Winthrop

Richmond's Monument Avenue conveys an overall harmony, despite the fact that the houses along the tree-lined boulevard (above) are often wildly eccentric and idiosyncratic. The avenue celebrates its 100th birthday this year.

A Temple for Tea

A rare example of Japanese ceremonial architecture has found an unlikely home for itself in a glade of pine and beech trees on the campus of Christopher Newport College. The full-size replica of a 16th century tea house — 19 feet long by 13 feet wide by 17 feet high — was first exhibited at the National Gallery of Art, and later dismantled and rebuilt for permanent display on the Newport News campus.

In its materials and construction, the tea house emulates a building form that was first created in 15th and 16th century Japan, when tea gatherings moved out of residential buildings into small, rustic houses of bamboo, wood and thatch built in a garden setting. The simplicity of the building embodies the ideals of *wabi*, a set of ideals which converted the tea ceremony into an occasion for withdrawal from material concerns and worship of purity and refinement.

With the exception of a simple painted or calligraphic scroll and a small vase of flowers, the tea house is devoid of decoration. Yet the combinations of natural materials — from bamboo-grille windows to a 15-inch-thick roof of miscanthus grass thatch — gives the small house an exquisite richness. Those who know about such things refer to it as an Ennan tea house, so named because its gently sweeping roofline bears resemblance to the Ennan swallow.

While it was at the National Gallery in 1988 accompanying an exhibition on Japanese culture, the tea house caught the eye and imagination of then-Gov. Gerald Baliles, who lobbied to bring it to Virginia. Its location at Christopher Newport springs logically from the fact that the college has a Japanese studies program and that Newport News has a heavy concentration of Japan-based companies. And while the tea house serves to promote awareness of Japanese culture within Virginia, it is no secret that Baliles went after it in order to warm commercial relations with the businesswise Japanese.

Because the tea house is treated by the college as a work of art, the public is generally not allowed inside. Student guides, however, are on hand from 11 a.m. to 3 p.m., Monday through Thursday, to give tours of the garden and presentations on the house and its history. For details, call 804-594-7039.

The tea house at Christopher Newport: architecture as art.



Ping Amranand

Baldwin Residential Hardware At Pleasants



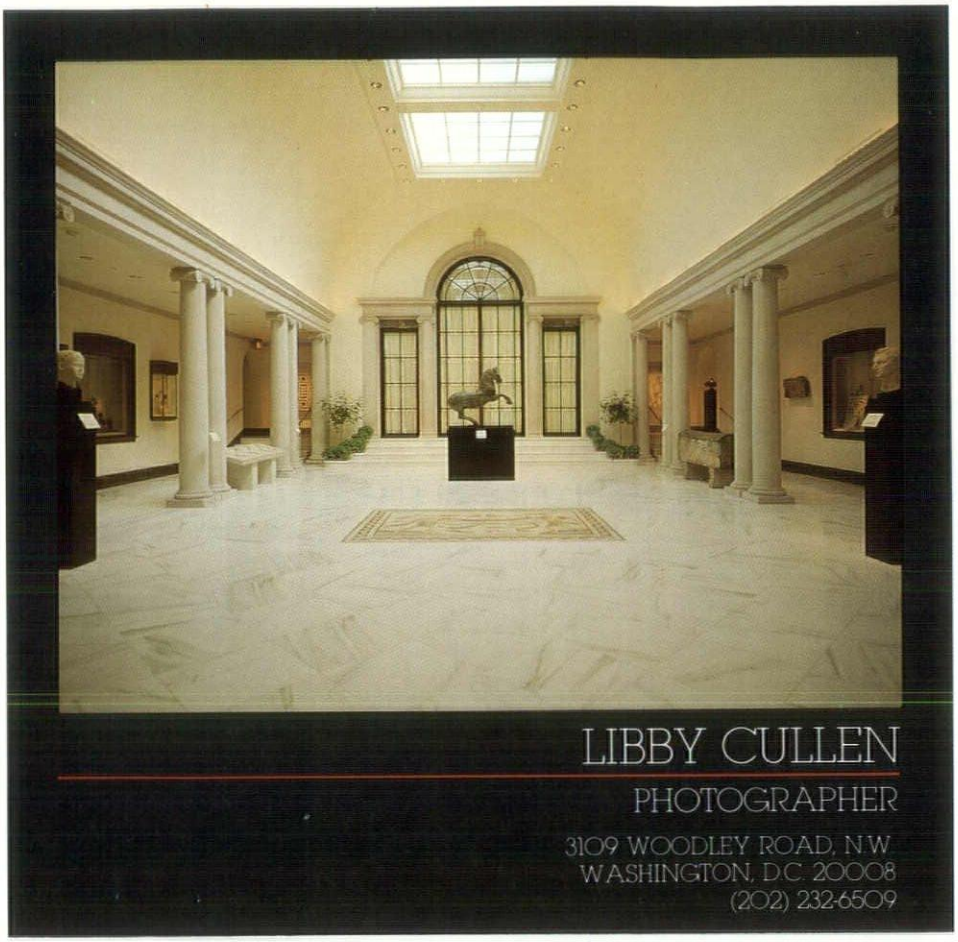
BALDWIN
Fine Architectural Hardware

Whether you're building a new home, remodeling or restoring a classic, Pleasants collection of Baldwin residential hardware will bring out the best. Stop by Pleasants to see all the possibilities.

PLEASANTS HARDWARE
Pleasants Hardware 75th Anniversary

2024 W. BROAD *"Most Anything" Since 1915* **359-9381**

Builders • Commercial • General Hardware • Contract and Industrial Divisions
Free Delivery • Phone Orders • Plenty of Parking
7:30-5:30 Monday thru Friday • 8-5 Saturday



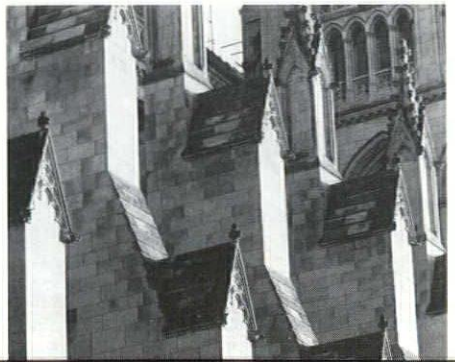
Capping Off the Cathedral

President Teddy Roosevelt was on hand for the laying of the foundation stone in 1907. Eighty-three years later, on September 29, the completion of the Washington National Cathedral will be celebrated as the final stone is put in place on the building's north tower.

The idea for such a church was inspired by Pierre L'Enfant's 1791 plan for the city of Washington, which proposed "a great church for national purposes." And though it is available for events of national importance, the church was built entirely with private funds under the auspices of the Episcopal diocese of Washington. Unlike modern buildings of such magnitude, the cathedral contains no structural steel; stones are held in place by the force of the flying buttresses against the exterior walls and the downward thrust of the vaulting bosses (carved stones at the highest intersection of roof-supporting ribs). The largest boss alone weighs 5.5 tons.

Selecting the building's formal vocabulary was no easy task during the early planning stages; advocates emerged both for the Greek Revival, a style in which many capital buildings are designed, and the Classic Renaissance language which was in vogue early in this century. But when the matter came to a vote by church trustees in 1906, the decision was unanimous: Gothic. Architect George Frederick Bodley took slight liberties with history. His plans departed from the traditional English Gothic by specifying a five-sided apse on the east end and a five-aisled configuration of the nave, characteristics that were more common to continental cathedrals. Nevertheless, the accomplishment of such a building — even with the aid of mechanical cranes and pneumatic tools — is something to behold.

Flying buttresses at the National Cathedral.



Morton Broffman



Oasis, 1990. Soapstone Fountain, 10 ft.

David Breeden
Sculptor

Site Specific Monumental Commissions
Residential & Office Sculpture
Garden pieces & Fountains

Book Orders:
David Breeden: Sculpture - $19.95

Please contact:

Biscuit Run Studios, Ltd.
Route 1, Box 24
Charlottesville, VA 22901
804-977-5411

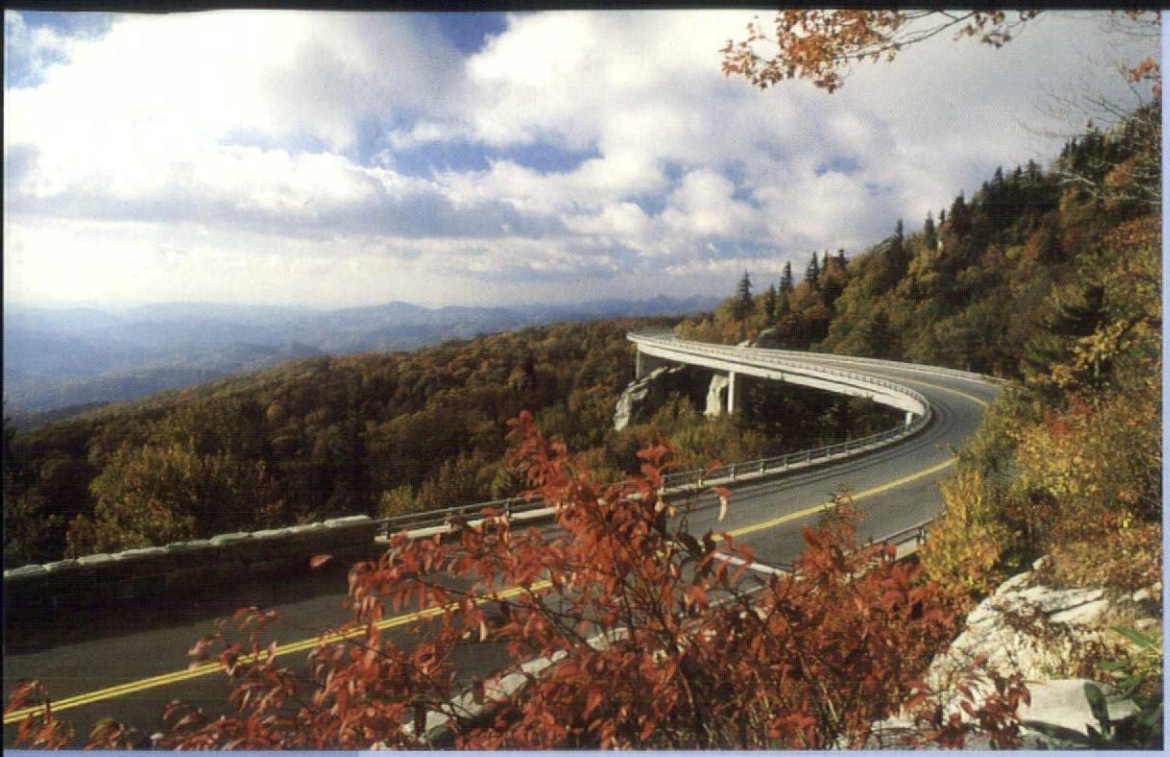


Wood-Mode®

FINE CUSTOM CABINETRY

The look. The feel. The quality. Wood-Mode creates kitchens built to order in a wide range of contemporary and traditional styles, hand-rubbed finishes, and innovative special storage cabinets . . . all with a five year limited warranty. Wood-Mode. A heritage of fine craftsmanship spanning nearly fifty years.

For a free copy of our catalog, visit a convenient Wood-Mode showroom.



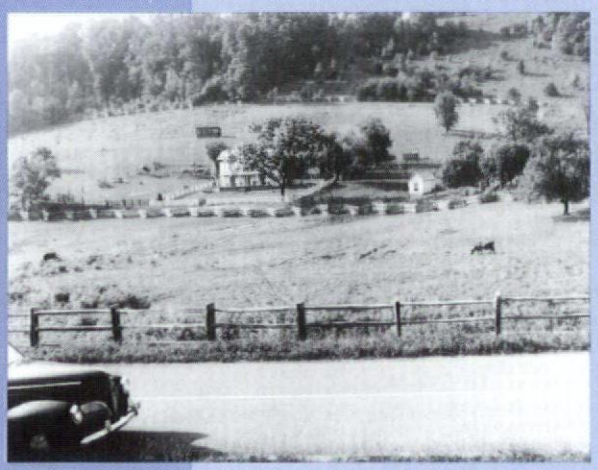
North Carolina Division of Travel and Tourism

Taming the Mountaintops

By Robert Freis

Millions of visitors to the Blue Ridge Parkway have journeyed the ridge crest turnpike through Virginia and North Carolina and been awed by its mountaintop vistas. But rare is the driver, coasting along at comfortable speeds, who considers the studied interventions by man that have made the works of nature so easy to behold.

Yet there is another story along the Blue Ridge Parkway beyond that of the natural landscape and the Southern mountaineer's cultural traditions. Less obvious are the thoroughgoing research and innovative elements of landscape planning blended by the landscape architects, engineers and architects who brought the Blue Ridge Parkway into shape over a half-century ago.



Harvard University Archives

"Often the best piece of work goes unnoticed by the casual observer," says David Hill, guest curator of a photographic exhibit focusing on the design and construction of the Blue Ridge Parkway that opens in October at the National Building Museum.

Hill, a landscape architect from Roanoke, prepared the exhibit to illustrate how the parkway's planners meticulously and unobtrusively interpreted the lives of the Southern high country pioneers, while conducting their own pioneering effort — one with an enduring impact on the nascent field of American landscape architecture.

The project, one of the largest of its kind ever conceived, would introduce techniques of land acquisition and usage such as scenic easements, in which landowners gave up certain rights to the use of their land in exchange for monetary consideration, while maintaining all other rights of ownership. Even land purchased outright often was leased back to farmers to keep the rural image intact. The parkway's planners also used innovative and environmentally sensitive road engineering techniques such as spiral transition curves, in which the radius of the curve varies constantly as one travels through it. Such methods were used, Hill says, to "knit together, not interrupt land patterns" and to achieve a "rhythmic transition" that allowed the passer-by to intimately experience the landscape with a minimal impact on the scene.

Chief landscape architect of the project between its inception in 1934 and the onset of World War II was Stanley W. Abbott, a Cornell graduate who is credited with gathering and directing a uniquely talented group of landscape architects and planners, many of whom were forced into the public sector by the financial straits of the Depression. Armed with a truck and sketchy maps of the Southern Appalachians, Abbott "lone-wolfed" through snow and mud and dodged bears to develop what he called "some sense of those awesome mountains," his goal being a "cinematic view of nature."

The exhibit will feature photographs used by Abbott and his team to document their investigation of local structures, and how they studied and measured vernacular wood and stone buildings, details they later incorporated into parkway elements such as bridges and fences that blended the road corridor remarkably into the surrounding cultural and natural landscapes. Hill credits this respectful approach to the educational background of the early parkway designers. Many had studied in the tradition of the

Construction of the Blue Ridge Parkway ended only three years ago with completion of the Linn Cove Viaduct (top). Innovative means of acquiring land included scenic easements, which protected rural views along the route (above) but allowed farming to continue.

Beaux-Arts design schools, which required that students spend time measuring and drafting classical architecture before attempting to design neoclassical buildings. Confronted with 1930s Appalachia, these designers relied on learned methods of interpreting classical elements in their efforts to interpret the vernacular architecture.

Abbott's training as field supervisor of the Westchester County (N.Y.) Park and Parkway System was manifest in the Blue Ridge Parkway design process, as the route began to reflect the concept of a series of connected preexisting recreation and natural areas, a "string-of-beads" intended to give the impression of a single large park.

The sturdy, enduring and influential design traditions of the Blue Ridge Parkway are continued even to the modern era of the highway in the design and construction of the Linn Cove Viaduct, completed in 1987 near Grandfather Mountain, North Carolina. There, cantilevered precast sections were placed on piers erected sequentially by a crane and intended to minimize construction impact on an environmentally sensitive plant habitat beneath it. Appropriately, this structure completed the final link to the 470-mile-long parkway and ended the construction phase 52 years after it began.

Hill, who originally prepared the exhibit of photographs and drawings for the Harvard University Graduate School of Design, believes the Blue Ridge Parkway was successfully and sensitively located within the natural environment due to its isolation from the abrasive roadside features of other highways. As such, the Blue Ridge Parkway — unlike other roads — has become an agent of preservation rather than disruption of the natural environment. That's simply one more credit for a byway that already has won the hearts of many.

"The Blue Ridge Parkway" opens Oct. 19 at the National Building Museum, located in the Pension Building at Judiciary Square in Washington, D.C. The show continues through April. For information, call 202-272-2448.

◆

Robert Freis is a freelance writer in Roanoke.

HAMBRIGHT • HOACHLANDER
& ASSOCIATES



ARCHITECTURAL PHOTOGRAPHY

414 11TH STREET, SE • WASHINGTON, DC 20003
202•546•1717 FAX 202•543•7711



"THE JOURNEY" Bronze & Virginia Bluestone 18' H x 25' W x 8' W
CLIENT The Hunter Museum Of Art, Chattanooga, TN
SCULPTOR Wayne Trapp, Rt. 1, Vilas NC 28607, 704-297-4722

CLIENTS INCLUDE: Hyatt Hotels ■ Northern Telecom ■ Apple Computer Corporation Georgia Pacific ■ New York Times ■ Steel Case Corporation ■ Allenton & Associates NC Central University ■ Lees McRae College ■ Tennessee Valley Authority ■ AT&T Sheraton Hotels ■ Battelle Memorial Institute ■ USX Corporation ■ City of Columbus Ohio Watauga Savings & Loan ■ The Mint Museum ■ Midrex Corporation ■ Central Carolina Bank Mayfield School District ■ Armco Steel ■ R.J. Reynolds International ■ The Hunter Museum Ray Killian & Associates ■ Ohio State University ■ Calvin Hefner Interiors ■ Honey and Associates ■ Humanna Corporation ■ Lindsay Henderson Interiors ■ St. Lawrence College Kron Medical Company ■ G.T.E. ■ Rodgers Builders ■ West Chase Development Corp.

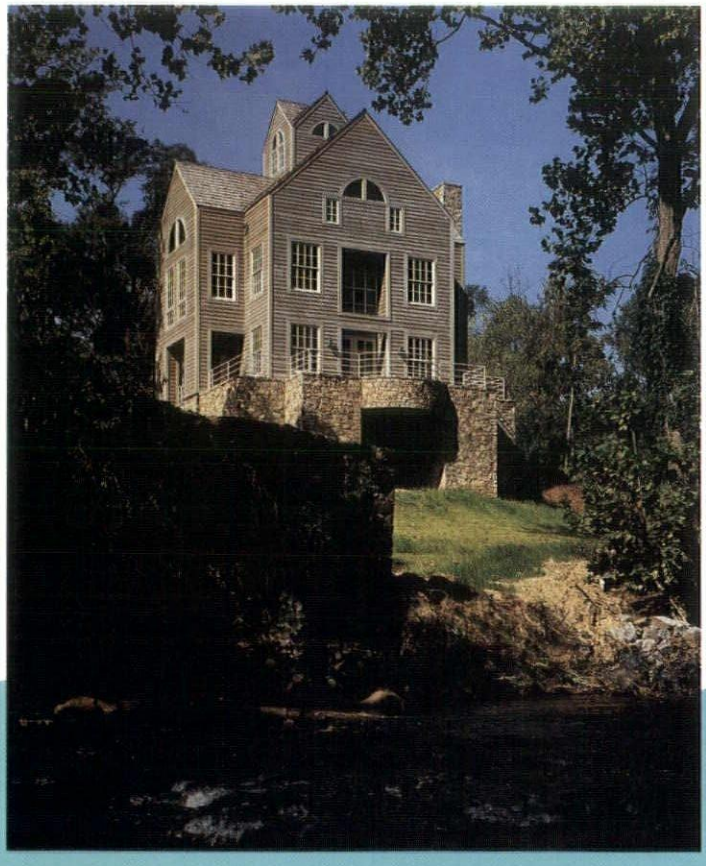
HOUSES: A PERSONAL THING

It's remarkable how differently architects can interpret the idea of providing for a basic need — human shelter. Partly that's because each individual is best matched to a house that conforms to him, and not vice versa. In this issue, Inform looks at four new houses that suit their owners to a tee.

By Vernon Mays

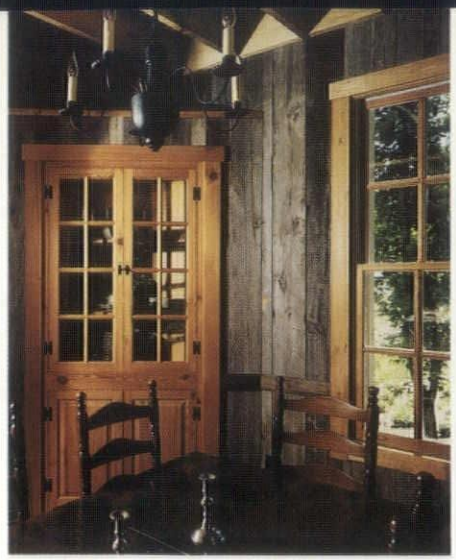
IN MEMORY OF A MILL

One cannot fully appreciate the sense of wonderment felt upon first seeing the Hazzard Mill House until completing the elaborate rite of initiation that first-time visitors encounter: Getting there. ■ The road to the house leads across a low-water bridge and continues for miles along a dirt-and-gravel road, past abandoned vehicles and through a series of locked gates before making the final bend toward the house. There, in the seeming backwater, rises a stately dwelling of wood and stone that, in its own way, is quite sophisticated — an artifact more crafted than built. ■ Owner Harold Green's first intention was to restore the foundation ruins of a 19th century grist mill on the family property and build a new house on top. Architect Mark Kohler scoured county records and interviewed the locals to uncover whatever details he could about the original frame structure. Not until after he located the remains of the original mill, which had been dismantled and rebuilt nearby as a barn, did Kohler learn he was restricted from building so near the river due to the threat of floods. ■ Still, the investigation had inspired him. "Harold said, 'Let's just do a little cottage up there, then,'" recalls Kohler, of Karl E. Kohler Associates in Vienna. "But we had set our sights so high that we pushed the idea a little beyond that." The finished house, instead, reads like a contemporary essay on rural architecture, resting solid on a base sheathed in stone from a local quarry. "The site was overwhelming, and had a strong influence on the overall design," Kohler says. "By the time we got done, it was as tall as the six-story office building I work in." ■ Among the interior delights is a double-height living room on the second floor, whose fireplace and chimney introduce skillful stonework inside the house, as well. Interior walls of poplar, silver-gray with age, were recovered from a Pennsylvania tobacco barn. In all, eight species of wood — including oak handrails, fir structural columns, and heart pine floors — engender an interior richness. ■ Beyond that, a billiards area, cozy sleeping nooks, well-equipped kitchen, whirlpool bath and wraparound deck overlooking the river all give new meaning to the notion of "roughing it." One can't help but be impressed by the exposed timber stair that rises from the first-floor entry to the third-floor master suite, lending an air of grandeur to the house. ■ Light filters into the stairwell from above through a steel grate, which supports anyone curious enough to climb into the rooftop cupola for views of the surrounding mountain ridges. From there, the sense of being able to breathe in the wilderness air and leave city worries behind is easily accomplished. And that's what vacation houses are all about.



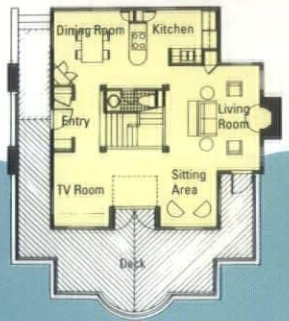
Photos: James Ritchie

A vacation house on the Shenandoah River by Karl E. Kohler Associates evokes rustic imagery without forsaking all the comforts of home.

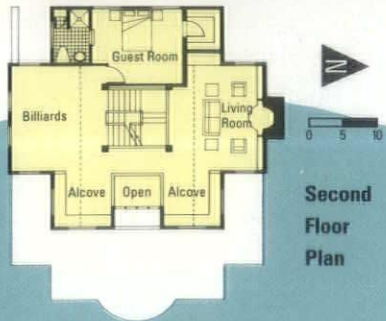




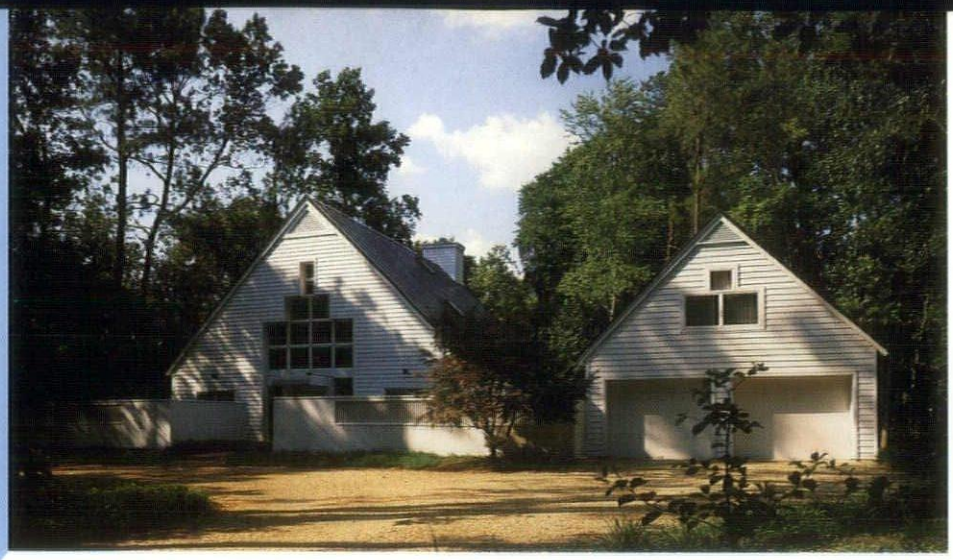
The Hazzard Mill House occupies a commanding site overlooking the Shenandoah River (facing page). Wood and stone are blended skillfully in the second-floor living room (above), whose curved bookshelves echo the form of the cantilevered deck outside. Interior walls of weathered poplar lend the house an appropriate sense of rusticity (top).



First Floor Plan



Second Floor Plan



Photos: Prakash Patel

TOYMAKER'S DELIGHT

The traditional forms of Colonial architecture inspire a Williamsburg house by Carlton Abbott & Partners that is thoroughly modern in most aspects.

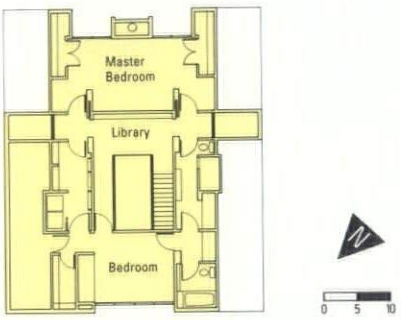
Sarah Gunn owns a shop, The Toymaker of Williamsburg, that is something of an institution in historic Williamsburg. But when it came to planning her new house, she set aside all thoughts of things Colonial and looked for an architect who would design a house to suit her tastes for the up-to-date. ■ Her search went no farther than longtime friend Carlton Abbott. "People come to Williamsburg to buy Colonial homes, but that's just not me," she says. "He does contemporary buildings, and that's what I wanted." While the 3800-square-foot house — a modern-day variation of the simple A-frame structures typical of the Colonial village — nods respectfully to its historic location, the similarities end once you enter the trellis-shaded threshold. ■ A low-ceilinged foyer, graced by Ms. Gunn's collected art (including a collage by Abbott), eases the passage from outside to in. It leads directly into a skylighted atrium/stairwell, the feature of the house around which the other rooms are organized. ■ "The circulation was very purposeful — the idea of being able to move through the house without having any dead ends," says Abbott. "And I think that helps when you are entertaining, or just in the ways you use the house every day." Abbott's decision to stick with a simple shape for the house suggested a symmetrical floor plan in which he balanced the elements around the central hall. "I like having to go through the house to get to the living room, because it adds a little more mystery to the house," he says. At the end of the hall, five steps lead down into the living room, which affords views of the thickly wooded lot behind the house. ■ Ms. Gunn had requested "one big space" as a living/dining room which she could subdivide with a set of freestanding walnut shelves passed down through her family. Her particular needs went on to include places for displaying a collection of what she calls "unusual things" — an eclectic range of folk art objects, including her treasure of antique tin containers from early consumer products. "I grew up in a business that was merchandizing, so I've always had a thing for objects," she says. Abbott responded by providing niches and out-of-the-way spaces where the larger items could be displayed, and included a wall full of shelves in the kitchen's informal eating area for all the tins. ■ Ms. Gunn's collection of books found a home at the top of the central stairs. And framing details in the bookshelves are echoed above in the four-paned window that admits light from the stairwell into the master bedroom. That visual theme takes its cue from the home's exterior, where a similar motif gives a contemporary flair to the house's overall traditional form. ■ Abbott added a privacy fence between house and garage to afford a secluded outdoor living space without limiting the impression of a house surrounded by a natural landscape. (Colonial houses, on the other hand, often extended the symmetry of the house into the surrounding landscape.) ■ Abbott, who is best known for designing in a contemporary idiom, has rarely done a building without a flat roof. Yet he found that using a traditional sloped roof was an easy transition to make. "Traditional shapes make sense — they keep water off the building, they are simple structures to build, they are something that someone can easily understand," he says. "But the house probes some contemporary thought, as well."

While owner Sarah Gunn wanted — and received — a contemporary house, the inspiration for its form (above) came from the simple A-frame structures in the restored Colonial village nearby.

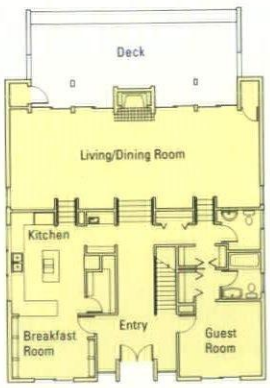


Rooms are organized around a central hall that affords dramatic views through the house (below). The floor level drops some three feet in the living/dining room (left), creating a fitting scale for the main public room of the house.





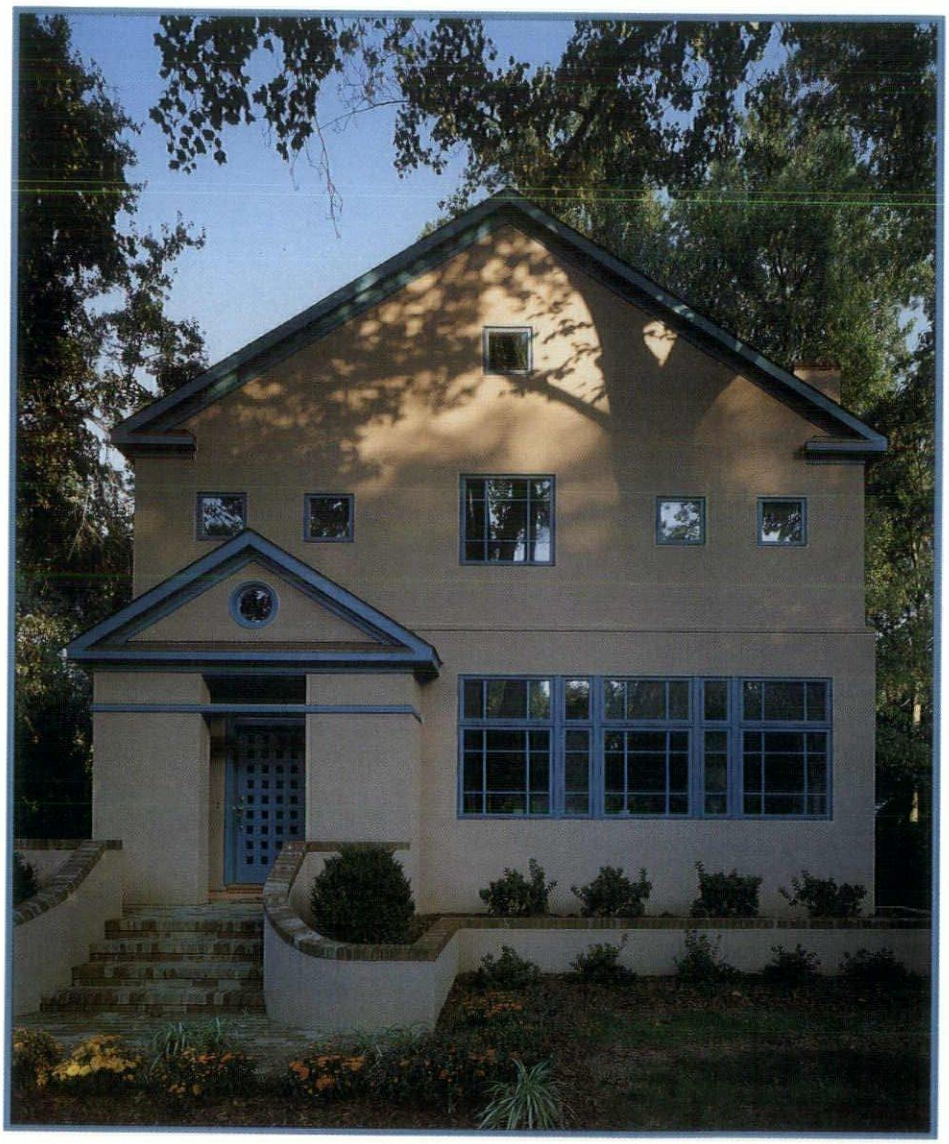
Second Floor Plan



First Floor Plan

THE LIFE IN PINK

The geyser gush in Washington-area real estate prices has fueled a boom in renovations by homeowners who can better afford to enlarge existing houses than to buy new ones. But architect Bob Anderson's redo of a 1951 brick rancher took the notion of "adding on" to its ultimate, transforming a tiny 900-square-foot original to a roomy residence more than four times larger. ■ Out for a casual walk one Sunday afternoon, Anderson and his wife, Dominique, came across a small house for sale in their neighborhood. Having recently inherited a houseful of 19th and early 20th century French and American antiques, the couple found their need for more living space to be a constant concern. Though the house they discovered was far too small and in poor repair, Anderson immediately saw in it new possibilities. ■ For starters, the L-shaped floor plan of the one-story original suggested a location for new stairs that wouldn't disrupt existing structural walls, but would provide access to a new second floor. Once the roof was removed, the 8-foot ceiling of the existing living room was raised to almost 10 feet to improve its proportions. Changing the ceiling height also enabled the foyer to accommodate an 18th century armoir that fits neatly into a niche built especially for it. ■ "Bob wanted to have the dining room at the center of the house — the heart — because we have large dinner parties and tend to congregate around the dining table," says Dominique. Even day-to-day family meals take place in the formal dining area that brings together Italian light fixtures, oriental art, classical columns and a fireplace with a marble-tile hearth and mantel. ■ The house's mix of modern elements with more historical features is a combination Anderson, a partner in the Alexandria firm of Anderson O'Brien Architects, enjoys. "I consider myself an eclectic functionalist," he says. "I love good architectural form, no matter what period it's from. There are Greek Revival elements here, but the house overall is very contemporary. We have a lot of antiques, and I've always thought antiques looked better in contrast with modern architecture." ■ The traditional qualities of the exterior are contrasted by what Anderson calls an "atypical handling of color and texture." New space added to the rear of the house provides a music room, breakfast room and screened porch downstairs, and two bedrooms for children and a deck upstairs. A large studio/office and guest room fill out the new attic. ■ Anderson dubbed the house "La Vie en Rose" for a popular French song from the 1940s that just happens to be Dominique's favorite. The phrase's literal translation, "the life in pink," can be interpreted to mean "everything's rosy." And as far as Bob Anderson is concerned with the outcome of this renovation and addition, nothing could be more the case.



Photos: Prakash Patel

Bob Anderson's ambitious renovation of an undistinguished ranch house in Falls Church turns out as "la vie en rose."





On the exterior (facing page), Anderson contrasts traditional elements with an "atypical handling of color and texture." Columns in the dining room (above) replace an original loadbearing wall and screen the room from new stairs. The scale of the original living room was improved by raising the ceiling and enlarging the fireplace (inset).



First Floor Plan



Second Floor Plan

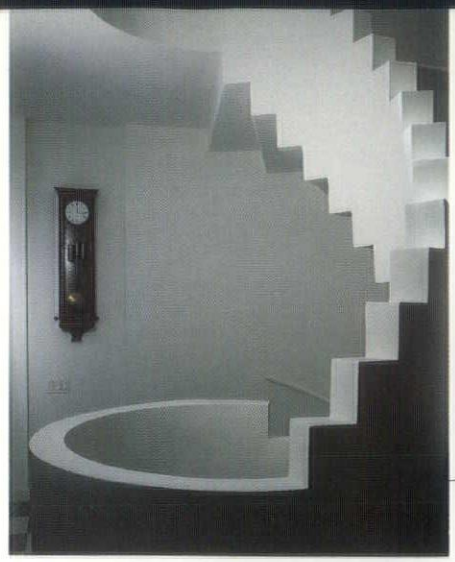
A HOUSE FOR A TREE

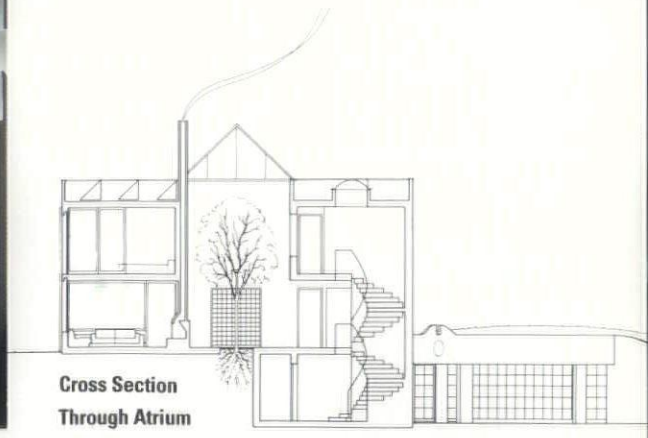
Vera Gospodnetic develops a theme of cubes in creating a haven for her family near Richmond.

The outward image of Vera Gospodnetic's rural house — crisp, rational, almost stark in its geometric purity — does little to belie the designer's preoccupation with a natural form. Yet the memory of a tree (specifically, the tree that once occupied the hilltop along the James River where the house now stands) nagged at her throughout the building's design. ■ "It killed me to take that down," says Ms. Gospodnetic, an intern architect with the Richmond firm Interplan. But penance was paid when she completed the house, for placed prominently as the centerpiece of the two-story atrium is a lone black olive tree that pays tribute to the victim of the site's improvement. Located at the symbolic heart of the 5000-square-foot residence, the tree serves both as focal point for the house's floor plan (one large square subdivided into nine smaller ones) and counterpoint to its expansive white planes and ascetic details. ■ "This house is very serene, very simple," says Ms. Gospodnetic. "I would call it crystal clear." Aided both in the overall concept and in selected details by her brother, Yugoslavian architect Branko Siladin, Ms. Gospodnetic took a set of rough collaborative sketches and saw them through to exquisite execution. While the house's exterior evokes first impressions of static symmetry, the suggestion of formal balance is betrayed in small ways throughout (by a projecting bay window on the north side, for example, and by counterbalanced columns in red and blue on the south). ■ A pristine cylinder that rises from the ground beside the pedimented entry contains a spiraling marble stair whose stepped sides echo the visual theme of cubes and squares played through the house. Scaling the stair from the entry level, visitors arrive at the threshold of the atrium, whose sun-drenched brightness is contrasted by a black lacquered fireplace. Tiny low-voltage lights fixed overhead on taut cables can be adjusted to illuminate the sculptures and paintings by Yugoslavian artists displayed in the room. ■ Surrounding the atrium are the living areas, a collection of rooms that flow freely into one another while allowing the possibility of being closed off by custom-crafted pocket doors divided into four-inch squares of glass. A study, music room, conversation area, dining room, kitchen and two patios leave no leftover areas for formal entertaining, as Ms. Gospodnetic intended. "I really tried to cut on the space that is lost and increase the space that we use," she says. "For me, the most important thing was to create a space that would reflect the way we live, that would satisfy all our needs, and that would be solid and strong — just like our family." ■ The stair's carpeted second flight ascends to a landing that overlooks the atrium and leads to four bedrooms. Rooms facing the river embrace views of the pastoral countryside; more private is the façade that opens toward undeveloped land north of the house. "Of course, I had to use what the site offered," says the architect. But one shouldn't neglect what she offered the site, as well.



Photos: Whitney Cox

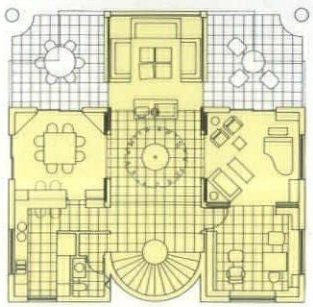




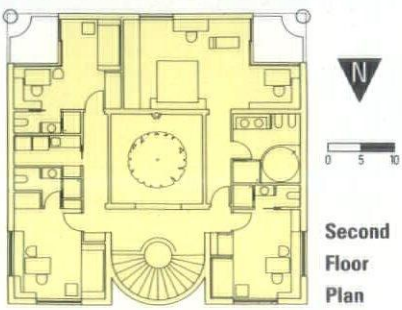
Cross Section Through Atrium



Glass is used freely on the south facade (facing page), which opens toward views of the James River. A two-story skylighted atrium, which serves as both gallery and gathering space, is the showpiece of the house (above). The spiral stair (inset) reveals itself as a half-cylinder, three stories tall, on the exterior.



First Floor Plan



Second Floor Plan



Mark Mitchell

PROFILE

Sydney and Frances Lewis

Best Visions

By Vernon Mays

The collecting has started all over again for Sydney and Frances Lewis, who all but emptied their Richmond mansion in 1985 by donating their coveted collection of furniture and art to the Virginia Museum of Fine Arts.

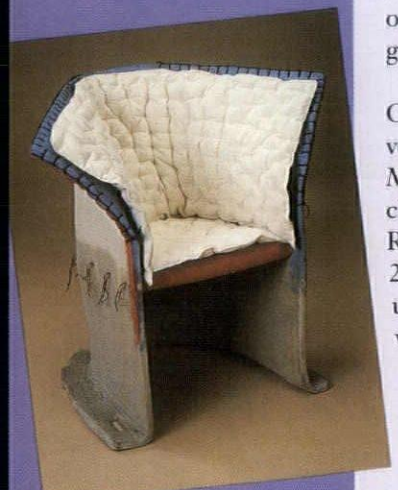
Out went the exquisite Art Nouveau bedroom suite by Louis Majorelle, the Art Deco cabinet, clock and desk by Emile-Jacques Ruhlmann and dozens of early 20th-century pieces other museums would have killed for. Out went enough contemporary paintings and sculptures to fill entire new galleries. Out went so much — more than 1200 pieces in all — that, with the exception of Frances's cherished 18th century English dining table and a few Tiffany lamps, mostly what the Lewises saw when surveying their house were bare walls and empty floors. They turned to each other and asked: "What now?"

What else? Collect. "I liked the empty house, but we needed a few things," says Frances, waxing animated while perched on a plastic-laminate chair of Memphis Group origin. "There were all kinds of things bursting out in furniture-making in the '80s — right?" she fires, seeking affirmation from husband and constant companion Sydney, "so we decided why not go with that, indulge ourselves, and buy the work of living artists again?"

In doing so, the Lewises have outdone themselves, amassing an eclectic range of brightly-colored and willfully-shaped tables, chairs, clocks, couches, beds, chests and lamps that blur the distinctions between art, craft and design. Their interest in art furniture has confirmed the reputations of some artists and built new ones for others. Work by young talent sits alongside pieces by established architects Robert Venturi, Michael Graves, Gaetano Pesce and Ettore Sottsass and artists Roy Lichtenstein, Wendell Castle, William Paley and Dakota Jackson.

To venture into the Lewises' living room today is to risk sensory overload — a jazz ensemble of colors, shapes and textures that test the boundary between harmony and discord. No doubt the room would elicit nervous reactions from Middle America, but Sydney and Frances take it in stride. Knowing how to place a neon-purple aluminum footstool beside a sculpted wood bench takes a keen eye and a bit of daring. "We try to make the objects look as good as they can," Frances says. "But, it's true, we've never desired a really comfy atmosphere. Coziness is not high on our list."

Each of the Lewises scouts new purchases, but Sydney and Frances operate with a unified vision. Their collection started to take shape in the 1960s when Sydney, the founder of Best Products Co., began bartering company inventory for artists' works. (Andy Warhol, for one, swapped paintings for a vacuum cleaner, TV sets, film and musical instruments.) Today the Lewises rely on a web of contacts and dealers in New York and Europe for word on who's doing what, and they frequent a handful of galleries in search of the best. Over the years, their collecting

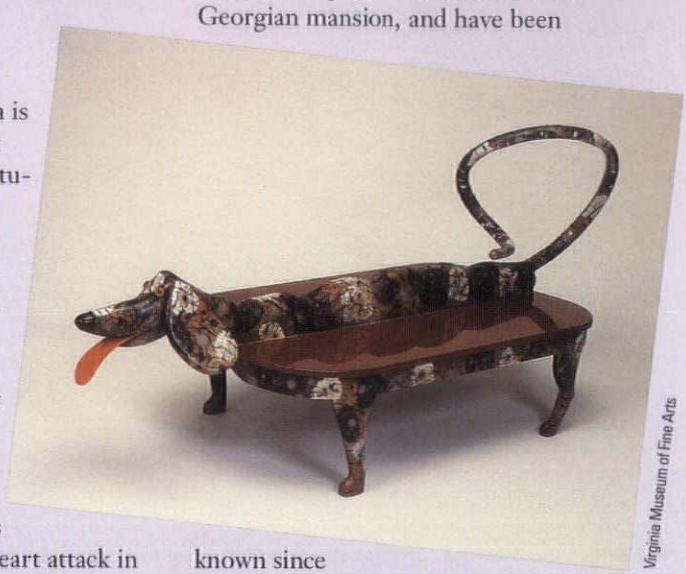


Virginia Museum of Fine Arts

Furniture from the '80s has become the latest collecting passion for Sydney and Frances Lewis (above). Among their pieces is a study model for an armchair by Italian designer Gaetano Pesce (left). "We've never desired a really comfy atmosphere," Frances says.

habits fueled the careers of so many aspiring artists that the Lewises recently were given the prestigious Gertrude Vanderbilt Whitney Award for outstanding patronage of the arts. The honor, presented in New York by the Skowhegan School of Painting and Sculpture, acknowledges their peer status with such notables as Dominique de Menil, Joseph H. Hirshhorn and Paul Mellon, all past winners.

"Their importance to the Commonwealth of Virginia is inestimable," says Frederick Brandt, curator of 20th century art at the Virginia Museum. "They are totally unselfish — two extremely intelligent people who both have a great eye. Plus they are so free and willing to share their gift of collecting skill. I think that's what sets them apart."



Virginia Museum of Fine Arts

Sydney's passion for art was kindled when, following a heart attack in 1962, doctors advised him to find a diversion from the pressures of running Best Products. (The company was sold in 1989, but the Lewises continue to play advisory roles there.) Sydney's love for collecting — shared equally by the energetic Frances — is exceeded only by his fascination for the artists whom they meet along the way.

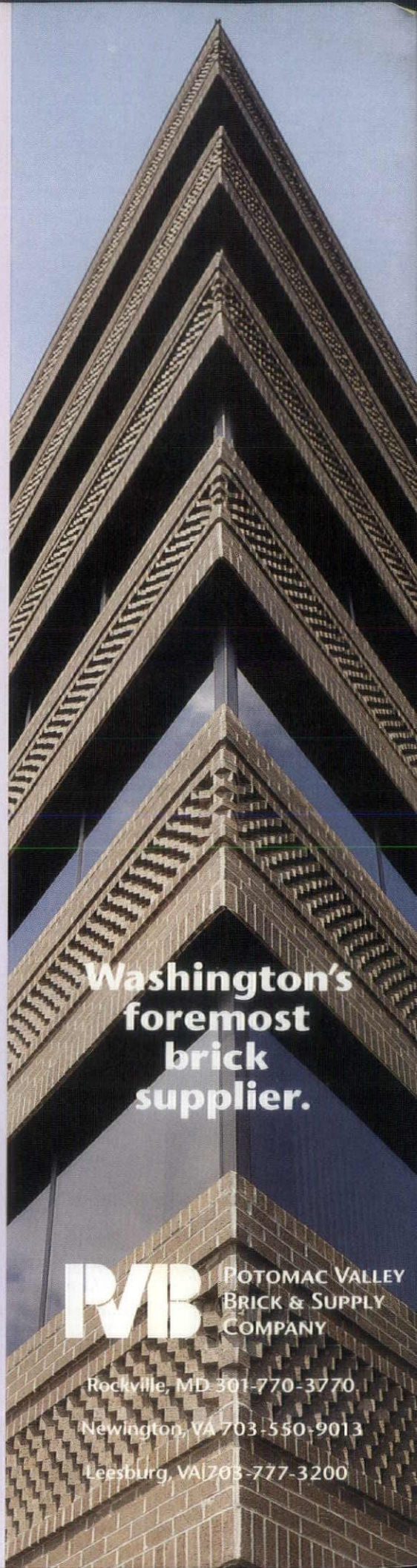
Their friendship with sculptor-architect James Wines spawned an interest in architecture. Wines's firm, SITE Architects, was commissioned to design a series of now-famous showrooms for Best Products, many of which feature brick facades that appear to be peeling off the building or crumbling into ruins. Wines introduced the Lewises to design celebrities such as Robert Venturi, Michael Graves and Malcolm Holzman, whose New York firm, Hardy Holzman Pfeiffer Associates, designed much of the Best Products Headquarters in Richmond and the 1985 West Wing addition to the Virginia Museum.

Yet one wonders why lawyer-turned-entrepreneur Sydney Lewis got converted to the cause of good design. "Because it makes me feel good when I see it — that's all," he says. "And I hope it would make a lot of other people feel better than seeing some of the garbage they see." At times, the Lewises have virtually forced their flair for the avant-garde upon conservative Richmond. In 1974 they placed a 10-foot-tall Claes Oldenburg clothespin in front of their neo-Georgian mansion, and have been known since then for challenging the limits of accepted taste.

Sydney acknowledges that his desire to expose his hometown to a range of contemporary art figured strongly in singling out the Virginia Museum to receive the Lewis collection. "It was like thrusting something on a child and making him eat it," he says. Frances hastens to add that the museum's financial stability and active outreach program also were important elements in their decision. "People in Virginia may not know how lucky they are to have this museum in the state," she says.

But those who appreciate the intrinsic value of art recognize their good fortune in having patrons like Sydney and Frances Lewis, whose generosity has benefited many colleges across the state, too. "We try to be good citizens, and where there are good deeds being done in this community, we like to participate," Sydney says. "I know with us that we are not being philanthropic because it hurts us. We are being philanthropic because we enjoy it."

The Lewises' traditional mansion is filled with the untraditional: functional furniture by architects and much more that remains closer to the realm of art, such as Roy DeForest's "Dog Table #2" (above).



Changes in the Old Schoolhouse

New influences, from shifts in educational philosophy to more complex ways of building, have altered the basic tenets of school design. Still, many architects have transcended these constraints to produce something of worth.

By Sandra E. Wilson Parks

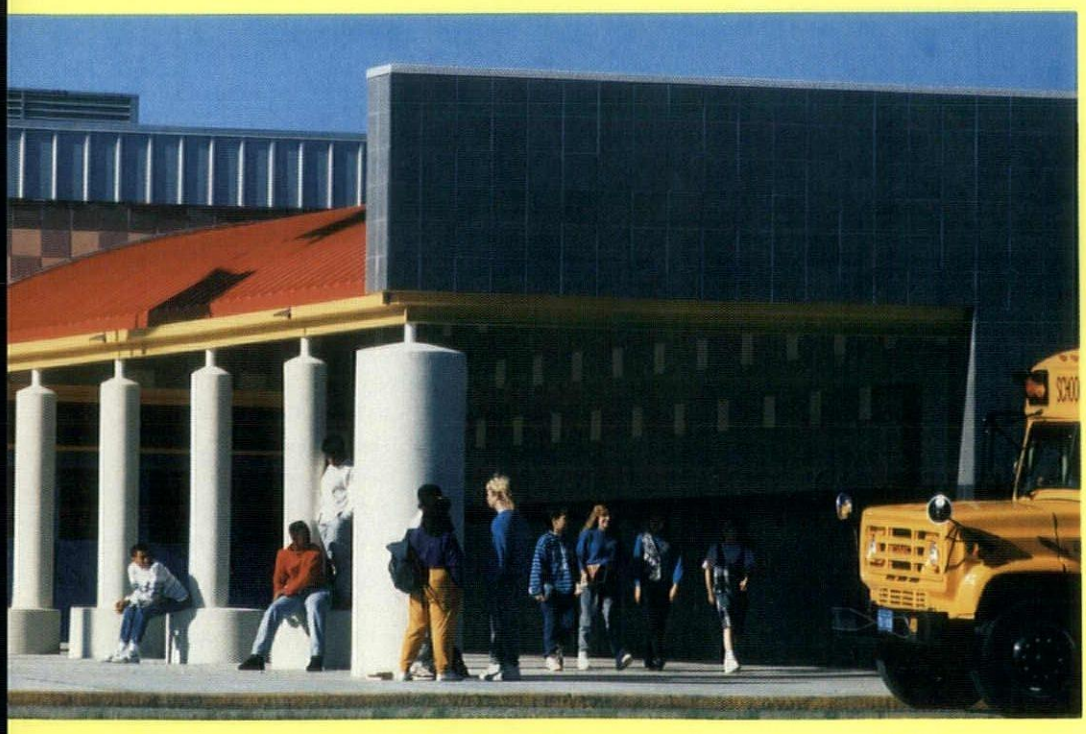
My clearest recollections from the days when I sat in the fourth seat of the third row in Mrs. Bledsoe's second-grade class are the sound of screeching chalk on the blackboard and the dry smell of erasers and paper. But the physical surroundings in which the daily drama of my education was played out — the playgrounds, hallways, stairwells and classrooms — are constant elements in my mental snapshots of school days. Institutional green walls? Pale and putrid, they still evoke anxiety about certain failed algebra tests. And, to this day, I resent hopper windows after years suffered in sweltering Tidewater classrooms, because the high ones were always too difficult to open.

My feelings, of course, may not have been uppermost in the school board's mind. For schools were once built as grand symbols of civic pride as often as they were built to contain the humble day-to-day routine of feeding the three R's to America's youth. From the spare, but noble, stick-built country schoolhouses to the cities' monumental temples of learning rendered in thick masonry walls, our schools long stood for fundamental values of dignity, hard work and community.

But new influences have rewritten the basic tenets of school design. Shifts in curriculum and teaching methods, the sheer force of the information explosion, and rising costs of construction and operation have kept school districts on their toes searching for better ways to accommodate rapid change. Architects, likewise, are strapped by regulations that were unimaginable 30 years ago and the pressure to deliver the most building for the least money. Still, many have succeeded in transcending the mishmash of rules and the constraints of modern construction to produce something of worth.

"The real challenge is in obeying what is mandated in an imaginative way," says Robert Vickery, a Charlottesville architect who specializes in school design. In recent work on Frederick Douglass Elementary School in Winchester, which he designed in collaboration with the Charlottesville firm VMDO Architects, Vickery says the building's site and configuration allowed him to design the fire stair as a light well, enclosing it in glass so that it feeds daylight into the corridors. Vickery challenges the notion that schools, by their nature, must all look alike. "Each site is different, and there's always something that allows you to give a distinctive flavor and innovativeness to that school," he says.

The disappearance of the large monumental schools that routinely were built in the early 1900s in favor of low-rise schools that became popular after World War II was caused by a variety of forces, wrote renowned school architect William Caudill in his 1954 book, *Toward Better School Design*. But the main reason, said Caudill, was that "the old school was primarily designed to impress the adult and the new school primarily designed to impress and provide comfort to the pupil." In principle, he may have been right.



Starke Jett

Matoaca Middle School
Bond, Comet, Westmoreland + Galusha Architects

Renovation of this Chesterfield County school, built in 1975, was an urgent need when the architects were called in. The job's first phase involved reworking the interior classrooms, cafeteria and counseling area to simplify circulation flow. But more critical were the prefabricated brick panels peeling from the building's facade. The architects designed a replacement system using ceramic tile arranged in a lively pattern — and transforming Matoaca's bland walls into something upbeat. Uninspired "less is more" columns at the building's entrance were fattened up and now support a bold canopy that has become a focal point for the school.

Caudill's influential writings popularized the notion of pupil-centered design for primary and secondary schools in the '50s and '60s, when, in order to accommodate Baby Boom children, schools were popping up like mushrooms. Great emphasis was placed on providing students with a comfortable environment — enough air and light, adequate space and temperatures, and proper acoustics — to foster learning. Children's social and emotional needs were stressed as well (those institutional green walls, for instance, were encouraged as being soothing to the spirit and easy on the eyes).

Such were the prevailing philosophies when architect Gordon Galusha began work on his first school in 1958. Classroom design at the time was driven by state regulations that dictated windows of a certain size and height along the outside wall to minimize the need for artificial lighting, says Galusha, of the Richmond firm Bond, Comet, Westmoreland + Galusha Architects. The result was that almost all classrooms were 22 feet wide from exterior wall to interior corridor; everyone agreed that was how far daylight would penetrate into the building.

When the idea of extended use of schools came about, the need for more electric lighting increased and the 22-foot classroom was made obsolete. Classrooms became deeper, and the exterior wall dimension was reduced — which also shortened the corridors and made school construction more economical. With the advent of air conditioning, the possibility for placing classrooms and offices within the core of the building with no windows made schools even more compact. In the '60s, new ideas in education produced new buildings: open classrooms, octagonal classrooms, even round rooms. The architectural form reflected an attitude that learning was not always best accomplished through an authoritative, one-way flow of information from teacher to student, but took into account the alternative that, in a less-regimented space, students might also learn from each other.

Today the idea of the open school largely has been abandoned, and open classrooms have been partitioned to create more conventional teaching spaces, says Martha Phillips, a consulting architect with the Virginia Department of Education. She says the schools of the '90s are difficult to compare with those of 30 years ago. Today's educational programs are more complex and specialized, for example, so the classrooms needed to support those teaching activities also vary greatly. In addition, the lack of repetition drives costs up. (Galusha says, for example, that the school he designed in 1958 cost about $8 per square foot to build; costs of about $70 per square foot are more common today.) Requirements for mechanical systems, structural systems — even sound systems — are much more demanding in the modern school. "These systems have all become much more sophisticated," says Vickery. "They cost proportionately more, but they are costs you don't see."

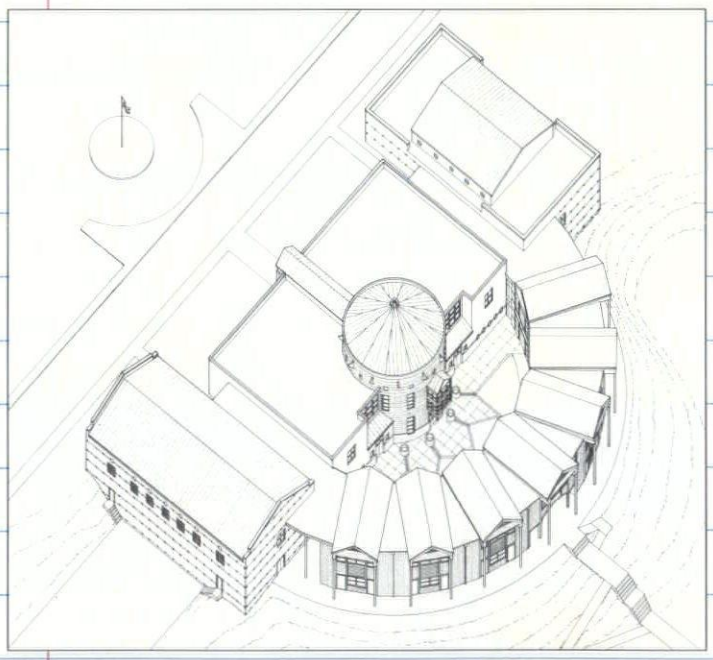


Courtesy SFCS Architects

Bedford Elementary School

Sherertz, Franklin, Crawford, Shaffner Architects

By placing the City of Bedford's new elementary school on a prominent site, the architects conveyed the community's pride in creating a new independent school system. The desire to avoid appearances of a "stock school design" encouraged the design of a system of sunlit corridors that are seen in the building's form. Pitched roofs and clerestory windows identify circulation paths, which intersect at a central lobby around which the main function areas, such as library and gymnasium, are located. Academic spaces have walls of concrete block, detailed with brick accents. The exterior surface is highlighted by a series of square windows and masonry details.



Crozet Elementary School

VMDO Architects

This modern-day school in Albemarle County, which opened this fall, is old-fashioned in the sense that it strives to rekindle ideas of the community school as symbolizing the value of education and serving as a source of civic pride. Architect Dan Simpson articulated a distinction between the school's administration block and the semicircular row of classroom pavilions in order to point out the relationship between authority and individual exploration. The planning scheme draws inspiration from the legacy of Thomas Jefferson and Benjamin Henry Latrobe by organizing elements of the school around a cylindrical library. Kindergarten classes on the lower level of the administration building open directly to a courtyard. "I was also trying to make a fun place to learn," Simpson says.

Quality Crafted
SIGNS
Briggs Insurance
Fancy Flowers Ltd
Grant Advertising
Schwab Interiors
World Travel Inc.
South Shore Place
Lake Shore Industries designs and custom manufactures high quality signs and markers for a wide variety of uses. We'll develop a striking and appropriate design for you or quote on your specifications.
* Exterior Architectural Signs
* Interior Architectural Signs
* Custom Cast Aluminum
* Memorial Walls
* Low-Voltage Letter-Lites®
* Cut Vinyl Graphics
Call or write for more information.
Lake Shore Industries
1817 Poplar Street Box 59 Erie, PA 16512-0059
814-456-4277 In PA 800-458-0463 Outside PA



J. Christian Wildman

Peninsula Montessori School
Rancorn, Wildman, Krause, Brezinski Architects

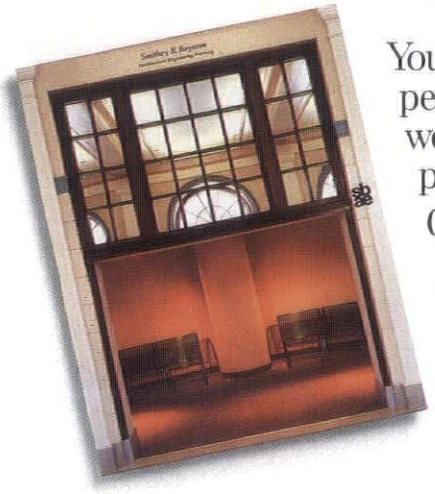
Specialized ideas in education shaped the architecture of this private school in Newport News. On a pragmatic level, classrooms 50 percent larger than the public school standard were required by the Montessori method, which emphasizes learning based on self-directed, individual activity. Beyond that, children from ages 18 months to 10 years attend the school, so each classroom was scaled to accommodate a different size child. Windows in each building are raised from the floor to a height determined by the age group inside, producing a subtle variety among the façades. Imagery from the prototypical one-room schoolhouse occurs not only in the gabled classroom buildings, but in the abstracted tower that recalls the belfries of traditional schools. A similarity exists, as well, between the school tower and Maria Montessori's "Pink Tower," a set of building blocks that is among her best known teaching tools.

Today's schools are getting larger, as well as more complex. Before World War II, elementary schools were built to hold roughly 300 students. Now a school for 600 to 900 children is the norm, says Ms. Phillips. What about high schools? Once considered large at 1200-student capacity, the metropolitan high school today is designed for 2000 students.

While the state still dictates minimum sizes for classrooms (as well as spaces such as cafeterias and laboratories), standards have become more generous for the lower elementary grades. Perhaps more influential in shaping the modern school has been a new emphasis on information technology. Enter the "media center," which may represent the clearest difference between the educational experiences of yesterday's children and today's. Where we once roamed the shelves in search of *Grimm's Fairy Tales* and were treated to the occasional film strip, today's children are comfortable with a smorgasbord of audio-visual material: films, videos and audiotapes. "The librarian acts more as a curator of this information, and the media center is the center of information dissemination," says architect Doug Westmoreland, of Bond, Comet, Westmoreland + Galusha, which has converted the libraries of several dated elementary schools to accommodate current technologies — while adding cozy alcoves for a bit of old-fashioned storytelling.

New ways of thinking about the emotional and social needs of sixth- to eighth-graders led to the development of a prototype middle school in Newport News that opened last fall. Gildersleeve Middle School was designed specifically to support a strategy of "block scheduling," in which students from each grade stay together for academic classes conducted by an

95% OF OUR WORK NEVER GETS SEEN.



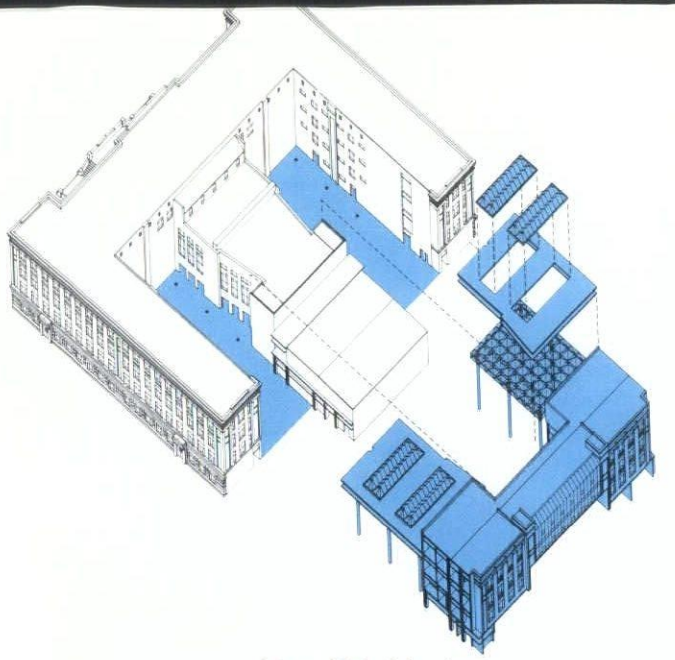
Your building is the visible result of our work. Before we put pencil to paper, we involve you... we listen... we ask questions... we explore. We make sure that what you think is an essential part of what we do. We are *Smithey & Boynton.*

Call us for a brochure.

Smithey & Boynton sb ae

Architecture Engineering Planning Interior Design

703 774-4493	804 272-1212	804 499-9616	703 373-0431	919 884-1225
Roanoke	Richmond	Hampton Roads	Northern Virginia	Triad, NC



Maury High School
Shriver & Holland Associates

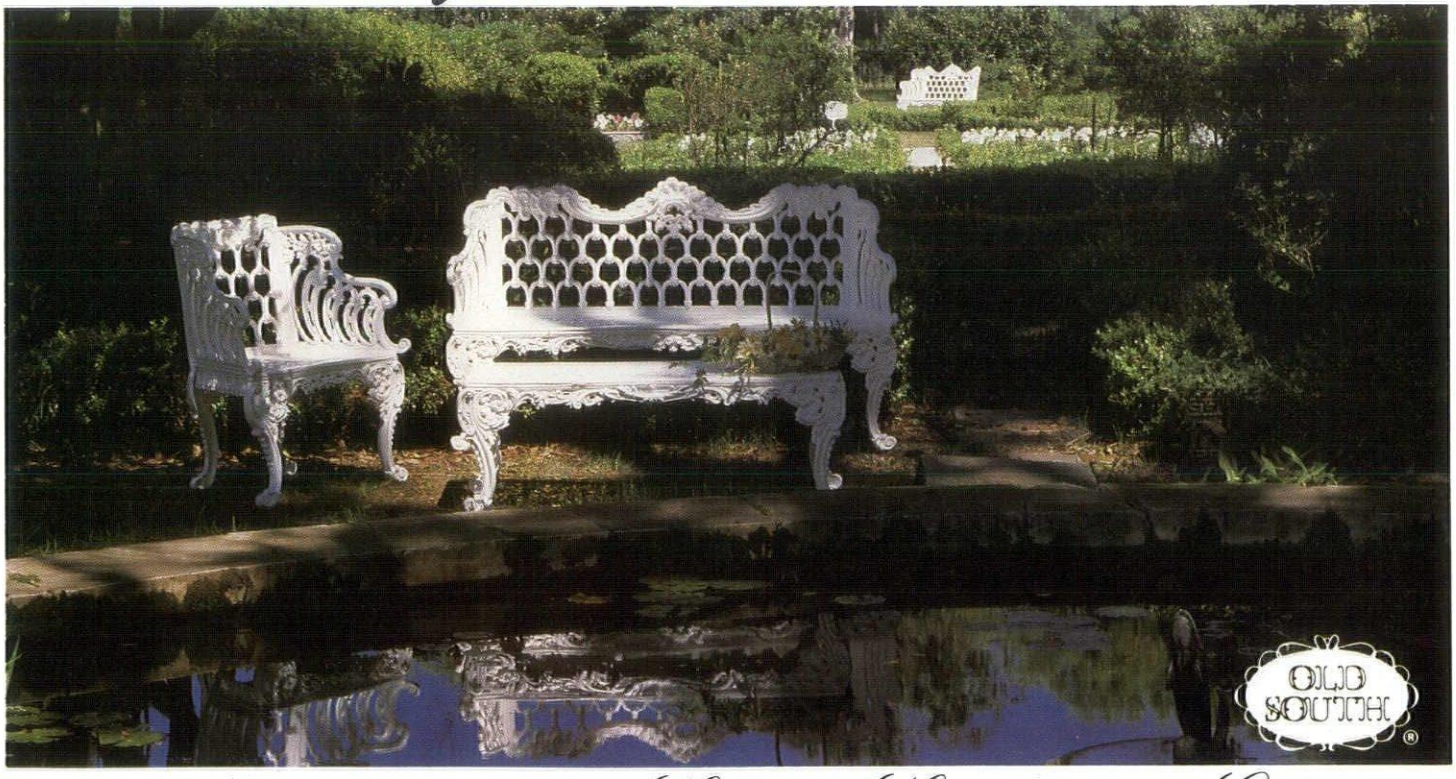
This recent renovation in Norfolk is an award-winning example of how to adapt an older school to current needs. The expansion allowed Maury to meet new space requirements and state standards while renewing the historical significance of the 79-year-old landmark. Restoration work focused on the neo-classical façade and an 800-seat auditorium. But most praise for the project has centered on the ingenious filling-in of the original E-shaped structure. Two open-air courtyards were converted into atriums that house a new cafeteria and library. Art and science labs that enclose the ends of the atriums add new academic space and create a new system of corridor loops, in contrast to the "dead ends" that existed before.

instructional team. Students leave the team area only for meals, physical education classes and special interests such as music and art.

"The best part about the school is that we designed it around the curriculum," says assistant superintendent Billy Williams. "In the past, Newport News has built a facility, handed it over to the curriculum development people and said, 'Now design a curriculum to fit.'" Architects Smithey & Boynton of Roanoke, who designed Gildersleeve, interpreted the need for "a school within a school" by segregating the building into distinct clusters, or pods, each with its own restrooms, lockers, activity rooms, resource rooms — even offices for an assistant principal and guidance counselor who serve only that grade level. Acknowledging that the middle school years are a time for young teenagers to adapt to a larger school and class changes, the goal of block-scheduling is to foster a closeness and camaraderie within each level to provide a level of emotional security too.

Already Newport News has built a sister institution, Hines Middle School, using the same essential floor plan as Gildersleeve, and Chesterfield County is having the design adapted to its programs too. Both of these areas, Tidewater and suburban Richmond, are contributing to what many describe as a school boom in Virginia. "It's as active now as I can remember it ever being," says Ms. Phillips of the state education department. During the past two years, construction contracts were awarded on 49 new schools statewide. Yet by far the bulk of school work undertaken in recent years has been for additions

Picture this in your own Rose Garden...



Shown above is the elegant Baronet Grouping in cast aluminum. Our 32 page catalog featuring the entire Old South Collection is available for $3.00.

Moultrie Manufacturing Company
Post Office Box 1179
Moultrie, Georgia 31776-1179
1-800-841-8674

and renovations. And for architects who specialize in school commissions, renovations are becoming a bigger part of their practice. Sparking that development is a trend toward air-conditioning older schools, replacing and upgrading heating systems, applying new roofs, and modernizing ceiling layouts with drop-in panels and new lighting.

Vickery, for one, says he is encouraged by the rise in renovations, "because a neighborhood identifies itself with a school. And if a school has to be closed down and relocated to a new site, I think that's unfortunate. The build-up of history on that site is an important part of a neighborhood."

So maybe there's something good to be said for those old schools, after all, even though I couldn't get the top windows open to coax a breeze into my sweltering classroom. I even made the ironic discovery that the internal corridor of my youth — the long windowless hallway with classrooms feeding from both sides — has become popular once again for elementary schools, based on the prevailing wisdom that young children, who stay all day in a single classroom, need visual exposure to the outdoors to feel psychological comfort. Ironic, that is, because my old teacher Mrs. Bledsoe could walk into today's school and think things hadn't changed a bit since I sat in the fourth seat of the third row in her second-grade class.

—

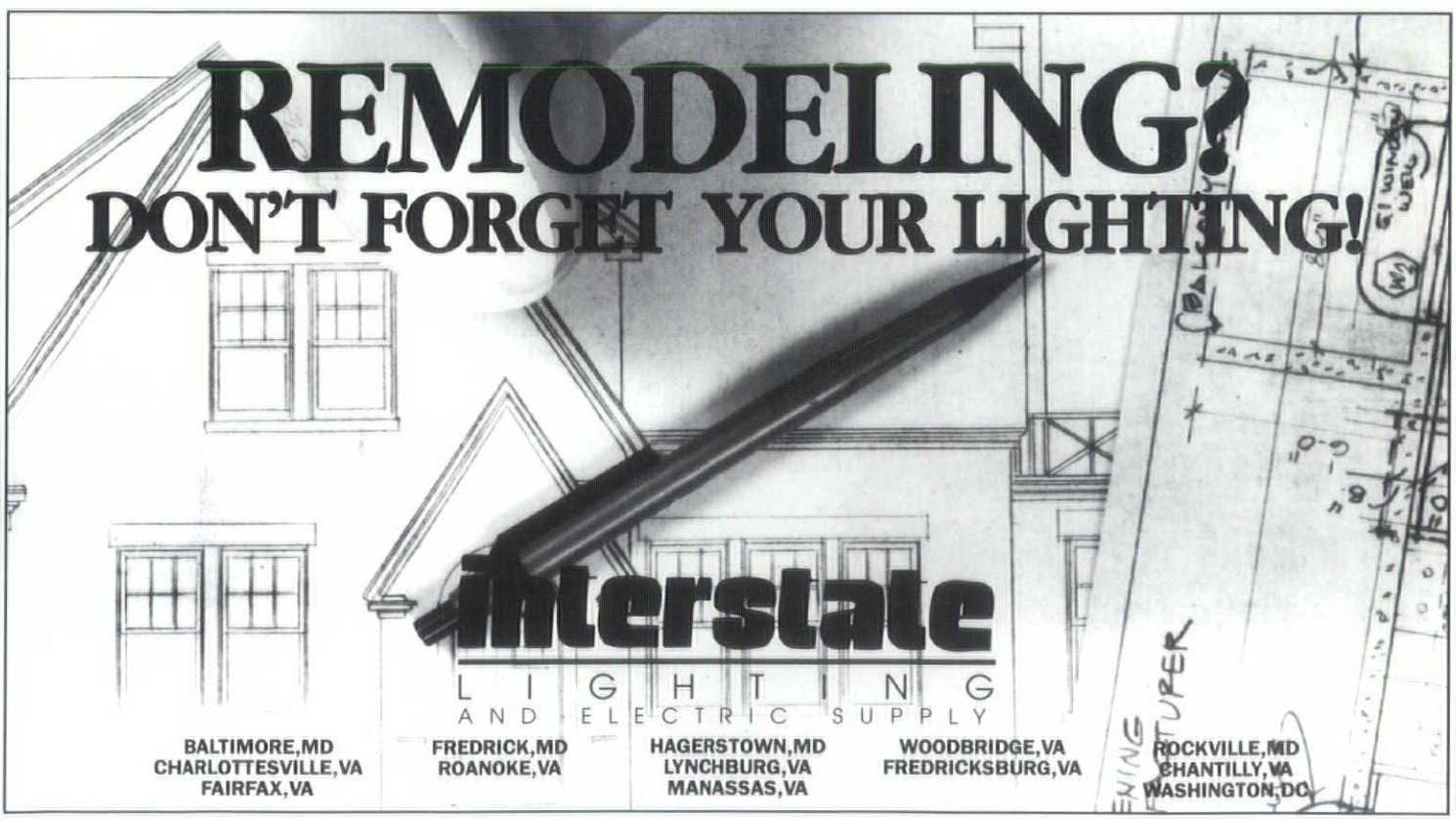
Sandra E. Wilson Parks is a Richmond freelance writer.



Jim Adcock

Gildersleeve Middle School
Smithey & Boynton

New ways of thinking about the emotional and social needs of young teens generated this prototype school in Newport News. Each grade within the school is served by an instructional team assigned specifically to that grade level, and students in each grade move as a group from academic classes to areas such as the cafeteria and gymnasium. Officials say this "school within a school" approach has sparked unprecedented attendance levels — 96 percent in the first year. Details of the school's construction, including glass block walls in the stairwells and bright atriums in the gathering spaces, are so popular with students that they have dubbed it "the mall."



In the 1980s Tysons Corner became the favorite whipping boy of every critic who had something to say about the shortcomings of suburbia. The very mention of Tysons Corner elicited simultaneous frowns and nods recognizing the nation's symbol of visual chaos, traffic congestion and real estate development run amok. At countless seminars and symposia on urban design, Tysons Corner was invariably cited as the quintessential example of ineffective planning and zoning, a place beyond salvation.

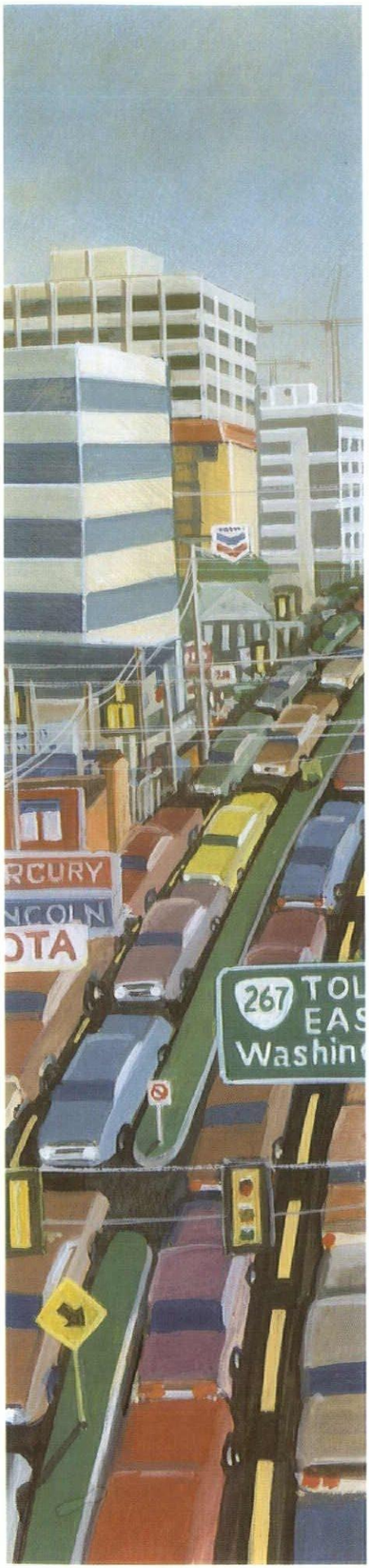
But what's so wrong with Tysons that it needs to be saved? And for whom are we saving it? The answer depends on whom you ask.

CAN TYSONS CORNER BE SAVED?

By Roger K. Lewis and Sunny Jung Scully

Community business leaders think it's just fine, thank you — a profitable office environment with great access and visibility. Retail merchants rave about the great location, the great demographics, and the proximity of thousands of office workers who double as shoppers. Office tenants and employees who actually occupy Tysons consider it a reasonable workplace, while perhaps regretting its lack of community sense and spirit.

The few residents of Tysons' apartments tout the convenience of being near work and shopping, despite its pedestrian-unfriendly character, the lack of opportunity for walking, and the obligation to travel everywhere by car. Long-time residents of surrounding subdivisions that predate Tysons' boom lament the traffic increase and lack of green space in their community. Surely they didn't bargain for what they now have: life next to a suburban downtown that dwarfs many cities. (Of course, they probably don't complain about the dramatic rise in their property values.)



Illustrations: Robert Meganck

Members of the design community might defend achievements on individual projects — an award-winning building or landscaped courtyard — but most speak negatively about Tysons' lack of vision, its missing urbanity, its disorder and placelessness. They might point out that the whole isn't even equal to the sum of its parts. Some might simply say: "It's just plain ugly." So how did it come to be?

Tysons originated as a crossroads, the intersection of Route 7 and Route 123, both state roads with unrestricted access. Once no more than a gas station surrounded by Fairfax County farmland, Tysons' intense development was set off in the '60s by the arrival of the Capital Beltway and the Dulles Airport Access Road. These superhighways instantly made Tysons desirable, and the county reinforced the area's potential by zoning it for shopping centers, office buildings and parking lots.

Yet if Tysons was planned, why does it look so unplanned? Part of the answer lies in urban theory and practice. Thirty years ago, no one envisioned Tysons becoming an urban place. Located ten miles from downtown Washington, D.C., it was seen as a fragment of the suburban landscape in which segregated land uses and free-flowing auto traffic were the prevailing planning strategies. Thousands of acres of low-density residential (color it yellow) placed over here, hundreds of acres of commercial (color it red) sited over there — the planners swabbed hues over land maps that were crisscrossed by black lines representing existing and future roads.

Thus the planning grain was coarse, a policy consistent with Virginia's tradition of protecting private property rights. Laissez-faire regulation was directed mostly at prescribing land use categories, densities and parking requirements. It was a given that

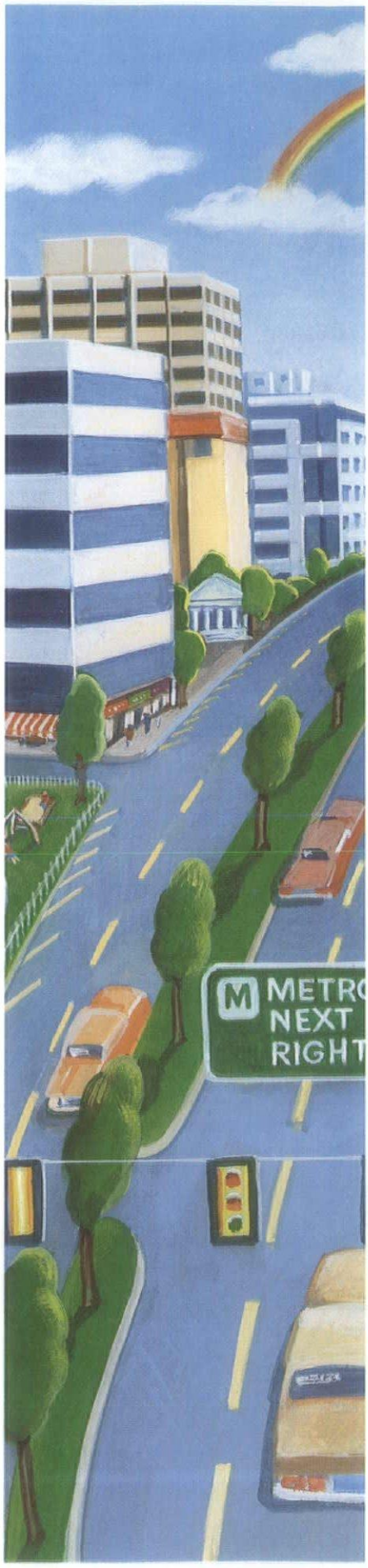
land ownership and parcel patterns — not patterns of city-inspired streets, blocks and public spaces — would finally shape development.

The result is an urban area masquerading as a suburb — "urban" because in quantity it is very, very big. Two large retail malls boast nearly 2 million square feet of space, and another 15 million square feet of office space exist, more than in downtown Richmond or Baltimore. Gigantic parking lots and parking garages surround every structure. In addition, the roads serving all of this development are few but wide, and frequently choked with traffic. Street trees are sparse, a sign that Tysons is still under construction. Tens of thousands of people pour into Tysons daily, and most leave at the end of the workday. Regrettably, there is no service to Tysons on Metro, the district's mass transit system.

Parks and green space are rare in Tysons, too, the ground closely resembling a tapestry of automobiles and pavement. It's hard to find sidewalks or pedestrian paths that lead where you might want to go, much less ones that traverse parking lots.

And many uses and activities taken for granted in traditional towns and cities seem to be missing or in short supply: housing, civic buildings, schools, churches, freestanding shops (such as hardware, cleaners, shoe repair or barber shop) and even a variety of good restaurants and bars. These characteristics give Tysons its image as a "suburban activity center"; they are what make it something other than a city.

Is there a political will for change? On the one hand, maybe not. Despite its limitations, Tysons has proved to be a good deal politically. Because Tysons overlaps three of Fairfax's supervisory districts, no one supervisor or faction can claim dominance. At the same time, no single politician is beholden to Tysons. Being a giant commercial enclave, Tysons requires minimal governmental services; public amenities are found only in the surrounding residential neighborhoods. And while Tysons may have few homes, it also has few homeless. Its homogeneous, 9-to-5, commuting population ensures that Tysons is relatively free of traditional urban strife.



On the other hand, there may be a political will taking shape. Under the new county plan, the planning staff has proposed increasing the density in Tysons Corner with a commitment to pedestrian amenities and housing. The proposal argues against single-family detached dwellings and advocates the highest density limits in the county. The proposal has not yet been adopted, and details remain to be spelled out. But it is significant that the planners recognize Tysons' uniqueness along with its problems.

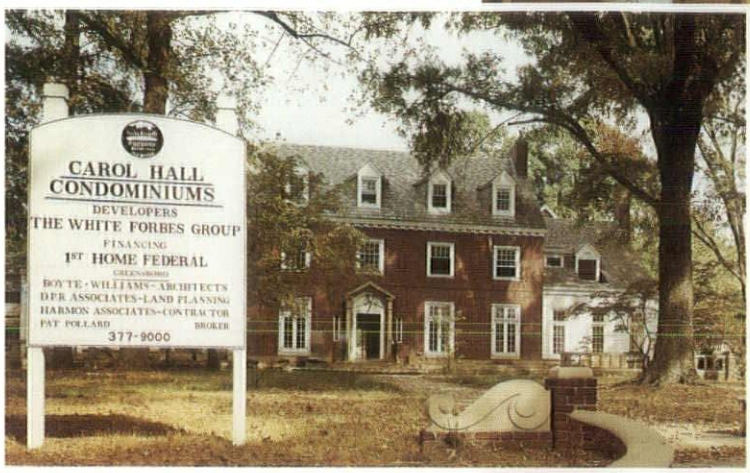
Fairfax County is not alone in reexamining Tysons Corner. TYTRAN, a coalition of private citizens and business representatives, is actively working to establish design guidelines for Tysons' future by sponsoring community forums and interviews with local citizens. Backed by a grant from the Urban Mass Transit Administration, George Mason University is studying sign designs specific to Tysons. In addition, the Urban Land Institute funded a pilot study of Tysons and how it might be transformed, and the Northern Virginia Chapter of the American Institute of Architects is using Tysons as the subject of a design study this year (see story, p. 35).

Most designers share a vision for Tysons. They would provide well designed, safe, usable sidewalks that link destinations both visually and functionally. More streetside amenities — trees, lighting, art, benches and information kiosks — would be added. The number of local streets, not simply their widths, would be increased to reduce the size of blocks and provide alternative circulation routes. Curbside parking would be the norm except on the busiest streets. Parking lots would be located within blocks, or behind or between buildings, so that shops and stores front sidewalks and streets. Carefully placed urban parks, easily accessible to pedestrians, also would be woven into the street fabric.

This shared vision also would include more diverse land uses — housing, convenience shopping and civic, institutional and cultural activities — to promote community interaction and round-the-clock activity. Density increases would justify quality development in economic terms. This means higher buildings within Tysons' core, ground-level park-

WHAT'S THAT NOISE?

Many builders and plumbing contractors are hearing similar lines these days.
They DO NOT have to hear this type of complaint.



Cast Iron Soil Pipe and Fittings when used with compression gaskets or No Hub Couplings will give noise reductions that are far greater than other DWV materials. Yet, cast iron is slightly more expensive than plastics. This is why many knowledgeable plumbers are using plastic pipe and fittings in the vent lines and arms together with cast iron in the main stack. The result is a quiet AND thrifty system that cannot be achieved economically by using other methods.

At Charlotte, we know the best features of both of these materials. We should, because we have manufactured cast iron for 84 years and plastics for 20 years.



Plumbing by Rea Brothers

So the next time you want to SILENCE THOSE COMPLAINTS, give us a call. We can ship a complete line of PVC, ABS, and Cast Iron Pipe AND Fittings direct to your job ON ONE TRUCK.

CHARLOTTE
PIPE AND FOUNDRY COMPANY
P.O. Box 35430 • Phone 704/372-5030
CHARLOTTE, NORTH CAROLINA 28235
800/438-6091 • In N.C. 800/432-6172
WUI Telex #6843043 • Answerback CPIPE
Fax 1 800/553-1605

ing lots giving way to multi-level parking decks, air rights development, and new buildings in the gaps between existing ones. Greater density also would encourage more riders on public transportation. Especially critical is the need to bridge the dividing traffic channels created by Route 123, Route 7 and International Drive.

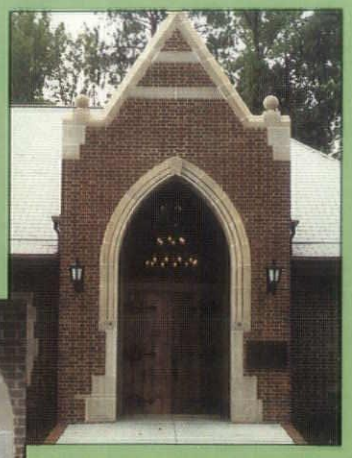
To achieve such a vision will require both surgical removal of old layers and the addition of new layers. But this is not the only vision. Consider less radical, less transforming visions for Tysons. These would encourage growth but still preserve the "suburban" characteristics of Tysons Corner.

One scenario is to make Tysons look like a corporate office campus akin to Fair Lakes, a very successful Fairfax County development planned for offices, hotels, shops, ground-surface and multi-level parking and lush landscaping — but few residents. This approach has proven economically successful in the Westpark tract in north/central Tysons, one of its more attractive areas. Given sufficient road improvements, appropriate streetscape and planting guidelines, architectural controls and a sympathetic market, the pattern of single office developments on single parcels — with buildings set back from streets and property lines and approached primarily by automobile — could represent a future Tysons. This development pattern eventually would swallow car dealerships, fast-food restaurants and other odd parcels of land. But this approach has never been taken before, probably because large, vacant, cheaper parcels always beckon from a little farther down the road.

Another model for Tysons could be Arlington's Crystal City, where an underground retail mall serves as the literal base for dense office, hotel and residential development. It includes multi-level parking, is served by Washington's subway and is adjacent to major highways. The Tysons II complex promises to be a variant of Crystal City with its shopping mall adjacent to a number of interconnected office buildings, hotels and parking garages. Other multi-block areas of Tysons, bounded by major roads, could grow likewise: denser, possibly with housing, but still car-dependent.

Gothic

Collegiate Gothic, Colonial, post-modern, neo-classic, contemporary, Greek revival, historic renovation . . . Heyward makes it happen.





The University of Richmond's new E. Carlton Wilton Center for Interfaith Ministries. Part of a continuing building program.

Marcellus Wright Cox & Smith Architects PC

HEYWARD
CONSTRUCTION COMPANY, INC.
211 WEST FRANKLIN STREET, RICHMOND, VIRGINIA 23220
Telephone 804 782-9661
COMMERCIAL • INDUSTRIAL • INSTITUTIONAL





Stone Mason • Stone Carver
Sculptor

Historic Restoration • Contemporary Designs

STONE OX

6120 Hillview Ave.
Alexandria, VA 22310
(703)960-7225

BILLING LATE AGAIN?

Take control with the Wind-2 system. Wind-2 is an integrated financial management and accounting software package designed specifically for architects and engineers.

Break the pattern . . .
Call now 804-257-5555

• CHARLES &
• COMPANY
• SYSTEMS
• CONSULTANTS

Authorized Dealer

Wind-2®
The Professional Choice™

1715 West Main Street, Richmond, VA 23220

"Freshly conceived,
well edited,
handsomely designed."

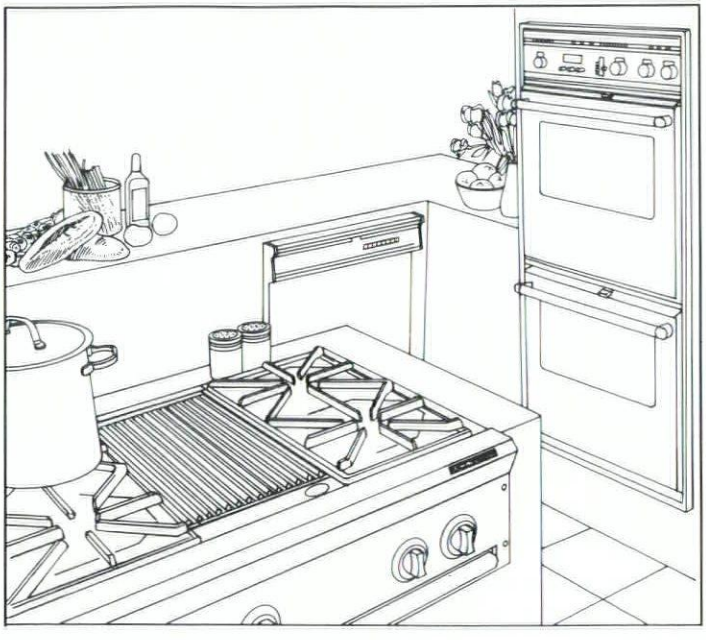
The Washington Post

"Colorful,
alluring,
a visual smorgasbord."

Norfolk Virginian-Pilot

Now decide for yourself.
Inform—covering architecture, design and the arts.
To subscribe, mail your $16 check to:
Inform subscriptions
The Barret House
15 South Fifth Street
Richmond, VA 23219

inform



Thermador®

For the dealer nearest you, please call

WASHINGTON: (301) 621-8015
BALTIMORE: (301) 995-4500
IN VIRGINIA 1-800-435-9400
FAX (301) 290-3797

WASHINGTON APPLIANCE WHOLESALERS, INC.

9545 Gerwig Lane, Columbia Md. 21046

But perhaps none of these visions will be realized.Continuation of the current pattern is not only possible, but probable. The historical willingness of commercial and residential developers to retreat to less developed areas of Fairfax County, and to counties farther west and south, could cause growth at Tysons to taper off. Escalating land prices, the inability to assemble remaining tracts into usable parcels, politically-driven growth limits and market resistance to more urbanization in a self-described suburban area may perpetuate current land use patterns.

Route 7 is likely to remain striplike. Its gas stations will become mini-marts. Fast-food outlets will prosper or fail, the successful ones devouring the parking lots of their struggling neighbors. The regional malls will continue to be disconnected behemoths competing for visibility and customers. Housing will be built only on the periphery of Tysons. And office buildings, because of the unique mix of land cost and zoning — which stipulates density, setbacks and number of parking spaces — will continue to pop up like mushrooms, not along street edges, but in the middle of sites covered with asphalt.

As a matter of land planning and design, Tysons could have an alternative future. It could become a truly urban center. But the obstacles — political, economic, legal, historical and even social — to such changes are daunting. Without inspired and courageous leadership on the part of government, coupled with support from the business community and county citizens, visionary proposals for Tysons will remain in the realm of wishful thinking. Unfortunately, we probably will continue to point to Tysons as an example of what not to do.

—

Roger K. Lewis is an architect and planner in Washington, D.C., and a professor of architecture at the University of Maryland. He writes a weekly column, "Shaping the City," for The Washington Post. *Sunny Jung Scully is a landscape architect and a partner in the firm of Mortensen, Lewis & Scully, of Vienna. Her office is located in Tysons Corner.*

TYSONS' FUTURE:

One Point-of-View

Northern Virginia architects have taken to heart the humanization of Tysons Corner with an effort to channel the diverse range of opinions that contribute to its fate. Tysons 2000, a project sponsored by the Northern Virginia Chapter of the American Institute of Architects, seeks "to add the architect's perspective to the urban planning process," says coordinator Warren Almquist, the chapter vice-president.

The project began in July with a series of roundtable discussions that allowed architects to meet face-to-face with the people who most influence Tysons Corner, the 14th largest urban center in the U.S. These public discussions included representatives from Fairfax County's planning and economic development departments, TYTRAN and local landscape and environmental firms and organizations, and were aimed at giving participants a sense of current policy.

In August, participants reconvened for four charettes, each examining a different scenario for Tysons' future. They included: "The Official Future," which assumed continued growth of Tysons using current land patterns and development strategies; "The Dark Side," which showed the effects of poorly planned, highly congested growth; "Planned, Human Growth," which emphasized human scale, mixed land uses and a sense of community; and "Environmentally Sensitive Growth," which focused on social design, innovations in land use and ecological concerns.

Almquist says this fall participating architects will review the sketches and text generated during the charettes, boil them down into key planning concepts and present them to Fairfax County staff.

Deborah Peoples

The
BRIGGS
Companies

Reading, PA
Baltimore, MD

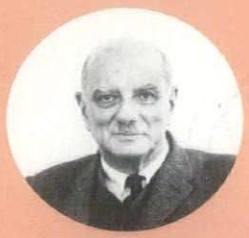
301-646-2011
800-999-4371
301-646-2014 Fax

Distributors of:

- Pionite laminate
  Custom silk screen
- Custom raised panel doors
- Custom under counter lighting

Call us for our special Architect/Designer book

Accuride
Amerock
Belwith
Broan
Colonial Bronze
Conestoga
Elkay
Grant
Iron-A-Way
Kitchenaire
Knape & Vogt
Mepla
National Cabinet Lock
Pioneer
Rev-A-Shelf
Siro
Specialty Lighting
Sugatsune
Super Susan
Task Lighting
Top Notch
Vance
Worthy Works
Youngdale
and many others



Lewis Mumford, 1980

A Tale of True Cities

Lewis Mumford: A Life

By Donald L. Miller. Illustrated. 628 pp. New York: Wiedenfeld & Nicholson. $24.95 cloth.

By Gregory K. Hunt

With the death of Lewis Mumford in January of this year, America lost one of its most eminent men of letters. For more than 60 years, Mumford's interest in an astonishingly broad range of subjects produced some 30 books and more than 1000 reviews, essays and articles. In these writings, he emerged as biographer, historian, philosopher, poet, playwright, critic of both literature and art, and especially an incisive observer of architecture and cities. But Mumford was more than prolific. His perceptive analysis of the man-made world shaped the thinking of an entire generation of urban planners and writers.

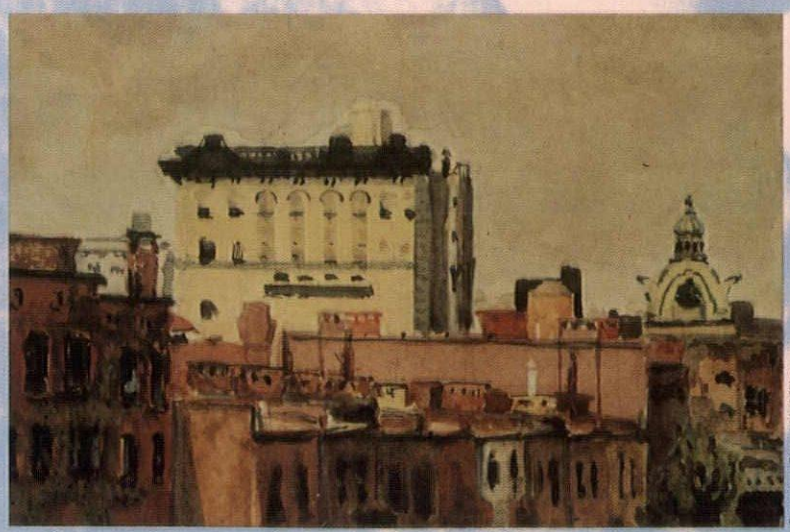
Donald L. Miller's *Lewis Mumford: A Life* captures Mumford's extraordinary life and literary career with an insight borne of the author's intimate knowledge of his subject. As Mumford's literary executor, Miller, a professor of history at Lafayette College, enjoyed access to Mumford's voluminous private papers and maintained a close friendship with Mumford and his wife, Sophia.

Born in New York City in 1895, Lewis Mumford never earned a college degree and yet was one of the few American writers to essentially earn his living as a freelance scholar. An early love of reading, along with a passion for firsthand observation of New York, kindled his lifelong interest in literature, history, architecture and planning. He considered himself a "generalist with the task of enlarging the vision of those who did the actual planning and building of our physical environment."

As America's foremost architecture critic for nearly six decades, he explored the "organic" relationships among buildings, neighborhoods, cities and regions, a notion borrowed from Patrick Geddes, the Scottish botanist, sociologist and planner. Like Geddes, Mumford came to base much of his work on a dialectical method which stressed life as "an ongoing interplay between organism and environment." For Mumford, architecture was primarily a social art; a building was not to be viewed as a singular structure valued on its aesthetic merits alone, for it always existed within the wide context of the city and its region.

As Miller perceptively notes, Mumford's city is where "the issues of civilization focused, and here we find the social heritage best preserved, embodied and transmitted." In two major contributions to urban literature, *The Culture of Cities* (1938) and *The City in History* (1961), Mumford traced the origins of cities as stages for the development of human life. His city was always the place of "human community," and he considered both the medieval city and Puritan village of New England as "organic"—and thus exemplary — settlements. That attitude, and the vision for cities that he was to advocate throughout his life, were directly influenced by Ebenezer Howard's ideas of the garden city, the ideal settlement that married the best of town and country. Mumford was convinced that the ideals of pedestrian scale, green space and open areas for civic life should be requisite characteristics of communities in which modern man would be fulfilled. Mumford, in fact, tried to live what he preached, moving his young family in 1925 to Sunnyside Gardens, an experimental planned community in Queens that featured clustered houses, community flower gardens and shared green space. As a founder of the Regional Planning Association of America, an organization dedicated to the building of garden city-styled developments in America, Mumford was later to direct harsh criticism toward the post-war new towns in Britain, as well as those built privately in the U.S. during the 1960s, most of which fell below his expectations.

Mumford's writings — dense in admonishments, replete with



Courtesy Donald L. Miller

Mumford's eye for the details of city life — buildings, bridges, rooftop towers — was documented in a variety of ways, including watercolors. The Manhattan scene above, "View from My Bedroom Window," was painted in 1916.

BEAURLINE
photography

P.O. Box 2014
Charlottesville
Virginia 22902

An Open Letter to Design Professionals:

Your portfolio reflects the integrity, intention, and detail of your work. To this end, photography must work with your design— be in concert with it.

By nature an interpretive art, photography is an active element in the design process. Successful architectural photography complements good design and highlights the project's strengths, helping to establish the desired finish.

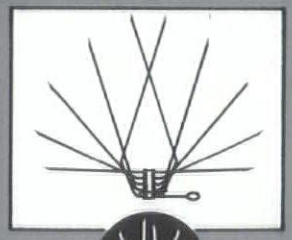
Beaurline Photography is committed to showcasing your creative effort— committed to your success. Call today and discover a powerful new tool for your design palette.

For more information or to schedule your next shoot, call (804) 973-0407.

Philip Beaurline

Keep Buildings Bird Free With NIXALITE®

- Inconspicuous Architectural Bird Control
- Permanent Stainless Steel Strips
- Non Staining
- Conforms To Every Structure Contour
- Easy Installation
- Fastening Materials Included
- Recommended By Bird and Humane Societies
- Available In Colors!



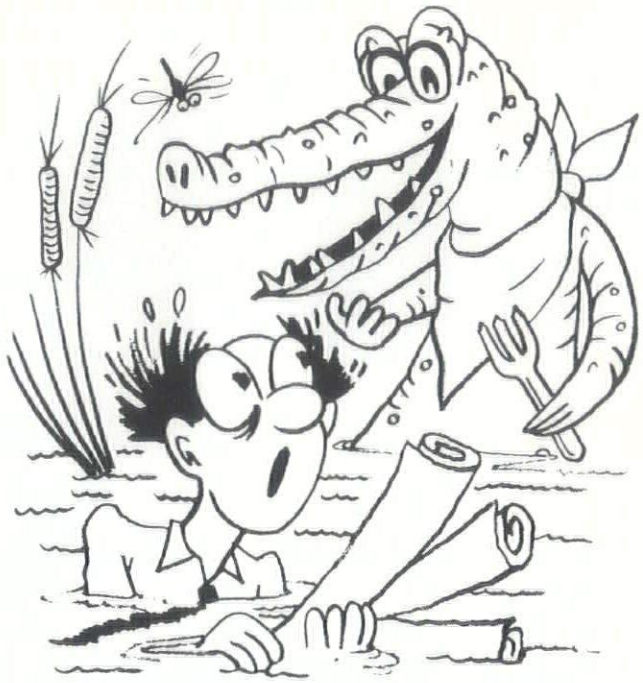
1950 40 1990
YEARS
NIXALITE®

Help Hotline
800-624-1189

NIXALITE® of AMERICA
1025 16th AVE. • EAST MOLINE, ILLINOIS 61244
309-755-8771 • FAX 309-755-0077

SPECIALISTS IN BIRD CONTROL

NIXALITE® is a federally registered trademark of NIXALITE® of AMERICA



SWAMPED?

Are you in need of top quality, prescreened design and production assistance?

Call *ARCHITEMPS, INC.*, your source for temporary architectural, interior design and facilities management personnel. Our skilled professionals are well qualified for these and other tasks:

- Drafting: CADD and manual
- Data gathering: as-built drawings and furnishings inventories
- Presentations: perspectives, elevations and site plans
- Construction documents: drawings, specifications and schedules

In addition, our professionals are qualified for preliminary design, design development and space planning.

We invite your inquiries, and welcome the opportunity to be of service. Please call and ask about our guarantee.

ARCHITEMPS, INC.
1900 L Street NW
Washington, DC 20036.5002
202.296.2300

ARCHITEMPS, INC., a Chicago based corporation now serving locations coast to coast. © *ARCHITEMPS, INC., 1990*

F. RICHARD
WILTON JR
WALLS INC

100 Wilden Dr.
Lakeridge Park
Ashland, Virginia 23005
804 550-2150

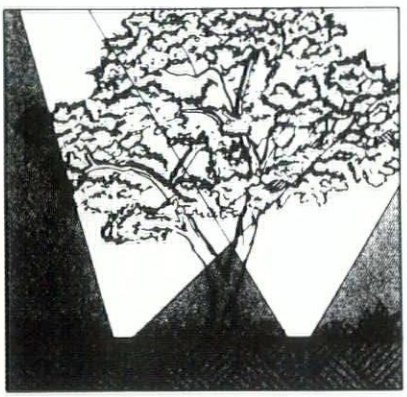
PREFABRICATED EXTERIOR WALLS
DRYWALLS • LATHING • PLASTERING
EXTERIOR INSULATED FINISH SYSTEMS

Construction Excellence Since 1953

The Magic of Moonlight Every Night of the Year.

The Largest Selection of Landscape Lighting on the East Coast

Lighting for Beauty, Safety, Drama, Security



We Ship Nationwide

Call our TOLL-FREE number
1-800-635-1068

Lightscapes
Design & Distribution

430 Southlake Blvd., Richmond, VA 23236 (804)379-6563



Courtesy Donald L. Miller

Mumford and his family lived from 1925 to 1936 at Sunnyside Gardens, Queens, which he helped to plan.

cultural commentary, and occasionally moralistic in tone — were often provocative. Whether decrying the proliferation of skyscrapers (he called them "expedient devices to increase land values") or the over-organization of American life itself, Mumford asked his readers to see the larger cultural picture behind his criticism. Thus, his work often emphasized the relationship between technological advancement and related changes in society. It would appear that few subjects were beyond his interest and remarkable erudition. He assailed the modern idea of progress in *The Story of Utopias*, arguing for a "human ethic committed to the ancient Greek ideals of measure, balance and economic efficiency." He investigated the rise of the machine in his pioneering history *Technics and Civilization*. In *The Condition of Man* he chronicled the origins, evolution and condition of the Western world, and he argued in *The Myth of the Machine* that the modern age's blind commitment to technology relied on the myth that man is primarily a tool-making creature.

Lewis Mumford: A Life deftly guides us through the fascinating labyrinth of influences, personalities, scholarship and ideas that constitute Mumford's vast intellectual reservoir. Readers of this book will meet one of this century's most important commentators on Western culture and gain appreciation of his wide-ranging contribution as a contemporary humanist.

▼

Gregory K. Hunt is an associate professor of architecture at the Washington-Alexandria Center Consortium of Virginia Tech's College of Architecture and Urban Studies.

Exotic & Traditional

Lustrous Wood Floors

Commercial • Residential
Hardwoods

Costen installs *more* wood flooring than ANYONE in the Southeast.

COSTEN FLOORS, INC.

Virginia's Premier Wood Floor Specialists since 1948

Custom Design,
Installation & Finishing

Showroom & Warehouse

(804) 264-2996

Telegraph Rd. & U.S. Rt. 1 North
Richmond, VA

Clients include: Virginia Museum of Fine Arts; Coca-Cola International; Cameron Hall, | Virginia Military Institute; The Chrysler Museum; Charleston Naval Base; The Commonwealth Club; and the residences of John Kluge, John Barber and over 1,800 other elegant homes annually.

MARKET PLACE

Products and Services

D.H.M. CABINETMAKERS INC.



Fine Furniture & Interiors
Prototype & Limited Reproduction Runs
Architectural Millwork & Installation

Free Brochure *Catalog - $4.00*
703-745-3825 FAX 703-745-3875

A Complete Made-to-Order Service in Wood

Doll Houses



Replicas • Custom Design • Kits
Architectural Models

MASTER BUILDINGS INC.
3320 West Cary Street
Richmond, Virginia 23221
804-358-7229

During Uncertain Economic Times,



You Can't Afford Not to Communicate
(at least a little).

For Market Place Reservations,
contact Randall Jones at **804-644-3041**

Ned James
Blacksmith • Coppersmith



Custom Architectural Metalwork

Gates • Railings • Hardware
Furniture • Lighting Fixtures
413-863-8388
65 Canal St. Turner Falls, MA 01376

Custom & Corporate Furniture

Reception & Executive Desks
Conference Tables • Credenzas

Clients include: Sovran Bank; Charter Properties Inc.; General Medical Corp.; Sands, Anderson, Marks & Miller Law Firm; Capricorn Computer Systems

John Brown Enterprises
2032 Park Ave., Ste. 4
Richmond, VA 23220
804-359-3932

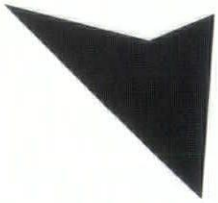
Architectural Art Glass

Churches • Museums • Restaurants
Public Spaces • Residences

Clients include: Virginia Museum of Fine Arts; Louis Tiffany Collection; Jefferson Sheraton Hotel; Agecroft Hall

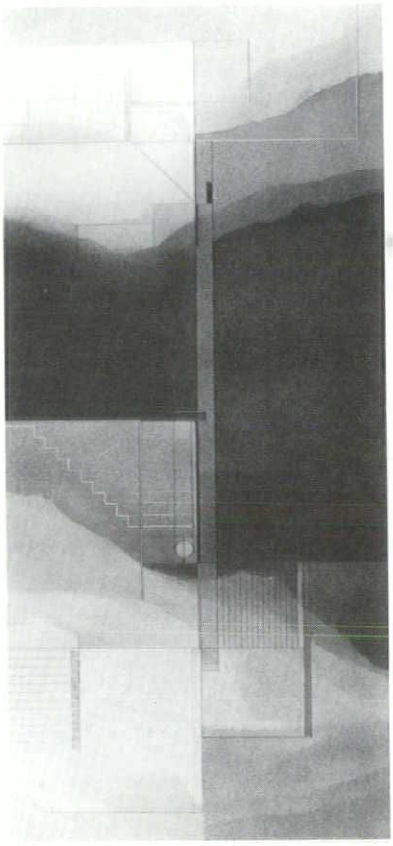
Arthur Miller Studios, Ltd.
Virginia's Foremost Restoration Firm
1103 W. Grace St., Richmond, VA 23220
804-353-3130

You've Gotta Have Art!



This message courtesy:

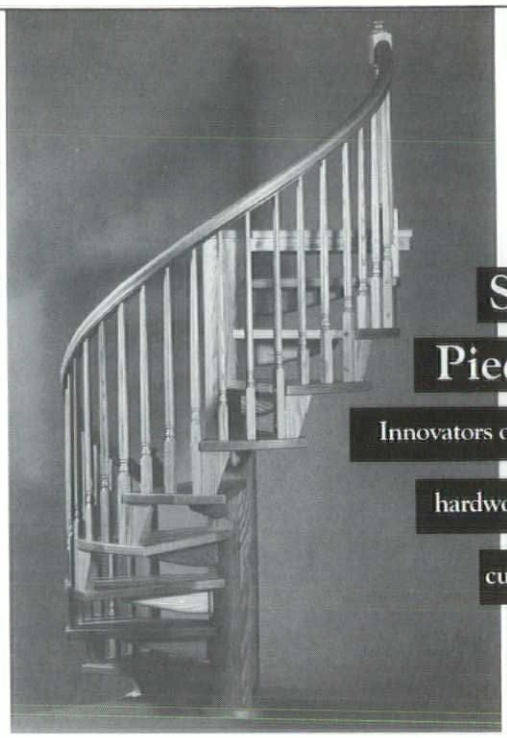
David Breeden
Wayne Trapp
Carlton Abbott



RECENT WORKS
BY
CARLTON ABBOTT

NOV. 10 – DEC. 15, 1990

WHITEHALL GALLERY
1325 JAMESTOWN ROAD
WILLIAMSBURG, VIRGINIA
804-229-5005



Spiral
Stairs From
Piedmont.

Innovators of quality
hardwood spiral and
custom stairs. Call or
write for more information.

Piedmont Home
Products, Inc.
111 E. Church Street, Orange, VA 22960
1-800-622-3399 • In Virginia 703-672-3888
FAX 703-672-9375

inform

Coming Up

In our next issue, we will feature the debate over James Madison's Montpelier estate, a look at how old buildings have been adapted to new uses, and an article on the architecture of typefaces. In our departments, look for stories on a design legend who came East for the twilight of his career, an example of how military needs reflect themselves in design, and a brilliant, if quirky, reappraisal of one of America's most widespread cultural heritages, Greek Revival architecture.



Linden Row,
Glave Newman Anderson Architects